The DETROIT INSTITUTE OF ARTS *of the* CITY OF DETROIT

CATALOGUE

The

DETROIT INSTITUTE OF ARTS

of the

CITY OF DETROIT

Catalogue of

PAINTINGS, SCULPTURE

and

CONTEMPORARY

ARTS *and* CRAFTS

DETROIT

1920

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THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

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Contents

Introduction 7
Italian Painting 15
Dutch Painting 44
German Painting 67
Flemish Painting 68
English Painting 79
French Painting 83
Spanish Painting 87
Miscellaneous XIX Century Painting 92
American Painting 107
Sculpture 156
Arts and Crafts (Contemporary) 175
Index 188

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INTRODUCTION

The collections of the Detroit Museum of Art were recently conveyed to the Arts Commission of the City of Detroit, and form the nucleus around which the Detroit Institute of Arts will be built.

These collections had their first great impetus in 1889, when James E. Scripps, one of the founders of the Museum, presented over seventy pictures by Italian, Spanish, Flemish, Dutch, and French artists of the XV to the XVIII Centuries. This gift places the collections of the Detroit Institute of Arts in an enviable position among American museums for the breadth and character of its collections, in which may be traced almost every influence of Renaissance art.

Speaking of his own benefaction at the time it was made, some forty years ago, Mr. Scripps said:

> "As a journalist, it had been my lot, on frequent occasions, to urge upon those who should have accumulated more than the average share of wealth, the duty and wisdom of employing a part at least of their surplus in public benefactions. As my own circumstances bettered, it was impossible with consistency to do otherwise than follow my precept by practical example.
>
> "The most promising field for a public benefaction seemed to be in the establishment of an art institute, which should at once afford elevated amusement to the people, and the means for an education in art for those who would enter upon it as a profession. This field I long since marked out for myself, believing it would prove a useful one, and one that might contribute materially to the aggrandizement of our beautiful city.
>
> "Such were my aspirations for our good city when, in 1885, through the energy and liberality of others, the Detroit Museum of Art came into existence. The grounds

and building being provided for by popular subscription, the opportunity appeared for carrying out my long-cherished plans, and I at once set about forming for it the nucleus of a collection of pictures. My attention was directed to the field of the old masters for the following reasons: (1) From having for some years been a collector of the etched and engraved works of the old masters, I possessed some slight acquaintance with the field. (2) It was a field which, in the prevailing rage for modern pictures, would not be likely to be taken up by any other beneficiaries of the Museum. (3) It was not difficult to see that it was the cities which possessed the choicest collections of the works of the great masters of the past that were the favored resorts of artists and art students. It was largely by the study of these old masters that great modern painters were developed; a collection of their works, therefore, seemed almost indispensable, if Detroit would become a center of art education. (4) No public gallery in this country had as yet made any considerable start in acquiring a collection of old masters. A field for pre-eminence was, therefore, open to the Detroit Museum in that direction, which in the line of modern pictures could only have been attained at the cost of a large fortune. (5) There appeared to me to be an element of permanent value in old masters, which modern pictures might not possess, an opinion which was strengthened by a private letter received in 1885 from Mr. Charles B. Curtis, of New York, in which the following passage occurred: 'I am glad to be assured that there are some men in this new country, who are capable of appreciating the works of the old masters, and who buy them in preference to the productions of the modern school. At present the fashion sets towards the style of Diaz and Bouguereau. How long this may last we cannot tell. He would be a bold man who should undertake to prophesy what will be the status of these men a hundred years hence. But Murillo and Claude have lasted two centuries with increasing fame. We may safely trust, therefore, that they will continue to shine far into the future.' (6) Every year old pictures are becoming scarcer in the market, and every year that the beginning of our collection was postponed, made it the more difficult of accomplishment.

"With these convictions I began work on this nucleus for a collection (for it can really only be considered a beginning of what Detroit in a few years may possess), and for the past two years (1887 to 1888) have made it almost my sole occupation. I have in that time visited and studied over forty of the principal picture galleries of Europe, have probed the various markets, and have expended between $75,000 and $80,000 in purchases.

"This labor and expenditure has been undertaken with the full knowledge that my work will probably not immediately be appreciated, but in the fullest confidence that the future will recognize its wisdom and foresight.

"In forming this collection the usual collectors' plan has been pursued, of securing first the more readily attainable works, instead of seeking for masterpieces and rarities. Such will naturally come in time. Meanwhile I have sought mainly for good examples of the works of the masters such as are comparatively plentiful in the market. Of this class are many of the Dutch masters of the XVII Century, pictures by whom constitute nearly half of this collection. But these I have happily been able to supplement by a few truly great works."

The desire of Mr. Scripps to safeguard the Museum from the hasty acceptance of pictures which might later be regarded as unworthy a place in the collection, is seen in the following letter addressed to the acting president of the Museum at that time:

"Honorable James McMillan, Vice-President,
Detroit Museum of Art.

"Dear Sir: As you are aware, I have spent the principal portion of my time for two years past, and some $75,000 or $80,000 in cash, in forming a collection of pictures by the old masters for presentation to the city of Detroit, as represented by the Museum of Art. The works are now on their way to the city. They number about eighty pieces in all, some very valuable, others of trifling worth. From the whole I think as many as fifty works could be selected, which would be of permanent value to the Museum.

"I propose that the Trustees give me the use of a gallery

for the exhibition of the collection, during the course of which exhibition the Trustees, through any committee or other agency they may determine upon, shall with care and deliberation proceed to select the best fifty—if they shall find so many that are desirable—when I will make formal conveyance of the same to the Institution.

"My purpose in limiting the number is to guard against the walls of the Museum being cumbered with anything which later on may become undesirable property, and I am importing the pictures in my own name, in order that the cullings, or those that may be regarded as of little or no value, may be left on my hands, without embarrassment to any one.

Very truly yours,

James E. Scripps."

Seventy-two of the pictures were accepted by the Trustees.

In 1909, after the death of Mr. Scripps, his wife, Mrs. Harriet J. Scripps, tendered as a gift fifteen additional paintings, which happily augment the collection.

She also presented as a further memorial to her husband his large collection of prints and drawings, numbering about twelve hundred and eighty, which are catalogued elsewhere, and which she felt could best serve their purpose by being intrusted to the Institution, to the inception of which Mr. Scripps gave so much of his time and thought.

Mr. Edward Chandler Walker, who was President of the Museum in 1907 and 1908, followed with keen interest the work of the Museum and contributed materially toward its collections. The Museum is chiefly indebted to him for a group of four paintings by Detroit's distinguished artist, Gari Melchers, consisting of "The Fencing Master," "The Wedding," "Portrait of Ik Marvel," and the "Portrait of Mrs. Melchers." His gift also includes fine examples of Isabey, John

Hoppner, Constant Troyon, Mary Cassatt, and others. He also gave substantial support to other museum projects, being one of the largest contributors toward the new Museum site, and at his death left a bequest of twenty-five thousand dollars.

Mr. Charles Willis Ward, who became a member of the corporation in 1909, presented a group of paintings including examples of Josef Israels, Constant Troyon, William A. Bouguereau, Willard L. Metcalf, Edward W. Redfield, E. Irving Couse, and Robert Hopkin.

Mr. D. M. Ferry, Jr., who was President of the Museum, 1913 to 1918, and his sister, Mrs. Queene Ferry Coonley, presented jointly a group of nine pictures from the D. M. Ferry collection, consisting of examples of Rosa Bonheur, Émile Van Marcke, Eugéne Isabey, Alma-Tadema, Josef Israels, Adolph Schreyer, Léon Perrault, Jean Aubert and Narcisse Virgilio Diaz de la Peña.

The income from the bequests of Mr. William C. Yawkey of five thousand dollars, Miss Octavia W. Bates of seven thousand dollars, Mrs. Lizzie Merrill Palmer of ten thousand dollars, and of Elliott T. Slocum of two thousand dollars has enabled the Museum to acquire some works of art by contemporary painters and sculptors, but most of the collection of modern paintings and some of the sculpture have been purchased by popular subscription.

In 1905 the Museum set out to secure annual contributions to a picture fund, and this was continued over a period of years, with the result that the Museum has been enabled to bring together the nucleus of a collection of contemporary art, mostly by American artists. In 1914, through an action of the Board of Trustees, these contributors to the picture fund became annual

and sustaining members of the corporation, the membership fees continuing to be used largely for the same purpose.

Mr. George G. Booth, elected a member of the Detroit Museum of Art in 1900, has always shown a keen interest in the affairs of the Museum. His gift of a collection of artistic handicraft in 1919, consisting of over one thousand objects, mostly by American craftsmen, is one of the most significant contributions the Museum has received.

With some modifications, the excellent catalogue of the earlier paintings, compiled by Mr. Scripps at the time of his gift, has been used as a basis of the present catalogue.

The Arts Commission acknowledges its indebtedness to Bernard Berenson, Dr. A. Bredius, late Director and at present Advisor of the Royal Picture Gallery at The Hague, Dr. J. O. Kronig, late Director of the Frans Hals Museum at Haarlem, and Professor Chandler R. Post, of Harvard, for their ascriptions on some of the paintings.

The present catalogue does not include all of the departments of the Museum. The prints, the Egyptian and Oriental collections and other departments will be catalogued separately.

In the arrangement of the catalogue the names of the artists are listed alphabetically under countries, except that the miscellaneous XIX Century paintings, which are not numerous enough to justify this arrangement, have been put in a chapter by themselves.

CLYDE H. BURROUGHS,
Secretary and Curator

No. 9. ANTONIO CANALE
View of Venice from St. Mark's Quay

AGOSTINI, GIOVANNI PAOLO DE.
Worked between 1510 and 1520. Milanese School.

1. Double Portrait of an Italian Nobleman and his Wife.

Was attributed to Giovanni Bellini when purchased. The above ascription to Giovanni Paolo de Agostini is made by Bernard Berenson, in an article on this picture in the "Rassegna d' Arte" for April, 1916. He deciphers the inscription at the top as "Ioanis Paulus De Augustinis," the painter's signature.

Canvas: h. 15 in., w. 21⅞ in. From the collection of Henry Wilkinson of Enfield, England.

Presented by Mr. James E. Scripps.

AGNOLO, ANDREA D', called ANDREA DEL SARTO. 1487-1531. Florentine School.

2. The Deposition of Christ.

Wood: h. 28¾ in., w. 24 in. This painting is either a study for the larger one of the same subject, No. 58, in the Pitti Palace gallery at Florence, or is a copy by one of Del Sarto's pupils. A change in the color of the dress of the woman at the Savior's feet leads to the inference that it is not a copy, but really a work of the master's own hand.

Presented by Mr. James E. Scripps.

ALBANO, FRANCESCO.
1578-1660. School of Bologna.

3. The Immaculate Conception.

(See remarks on the doctrine of the Immaculate Conception in connection with No. 88, of this catalogue.)

Canvas: h. 37 in., w. 28½ in. Formerly in the Duke of Modena's collection.

Presented by Mr. James E. Scripps.

ALLEGRI, ANTONIO, called CORREGGIO.
1494-1534. School of Parma.

4. Angel Heads.

Study for the dome of the cathedral at Parma. The figure at the left looks as if intended for a young John the Baptist.

Canvas: octagonal, h. 23 in., w. 23 in. From the collection of W. H. Aspinwall, of New York.

Presented by Mr. James E. Scripps.

5. The Virgin and Child.

Panel: h. 12⅞ in., w. 9¾ in. This picture is an exact replica of a similar subject in the National Gallery, London, even to size. It was in the possession of Dr. Hinde, lecturer at the University College Hospital, London. Sir Charles Eastlake, president of the Royal Academy, and English editor of Kugler's Handbook of Paintings of the Italian School, who was a frequent visitor at Dr. Hinde's, believed it to be a genuine work of Correggio.

Presented by Mr. James E. Scripps.

No. 11. CIMA DA CONEGLIANO
The Madonna and Infant Savior

BAGNACAVALLO, see RAMENGHI, BARTOLOMMEO.

BARBIERI, GIOVANNI FRANCESCO, called GUERCINO. 1591-1666. School of Bologna.

6. The Erythraean Sibyl.

A long tablet, or book of wax tablets, is inscribed with the title, "JVDICIJ SIGNUM TELLUS SUDORE MADESCET," and at the foot the words "Sibij Erithraea," the literal translation being "The sign of judgment, the earth shall be moistened with sweat," with the name of the Sibyl.

The Sibyls were prophetesses who foretold the coming of Christ to the Gentiles, as the prophets did to the Jews. They were regarded as holy virgins, who lived in caves and grottoes, with power to read the future. Varro, who wrote 100 years before Christ, gives their number as ten, and their names are taken from the location of their habitation. The Sibyl Erythraea was the prophetess of Divine vengeance. She predicted the Trojan war, in which character she holds a naked sword. But she also foretold the annunciation and in this representation she has a white rose.

Canvas: h. 44¾ in., w. 60½ in. Formerly in the Memorial Palace at Pisa; later in the collection of W. H. Aspinwall, of New York.

Presented by Mr. James E. Scripps.

BIGI, FRANCESCO, called FRANCIABIGIO.
1482-1525. Florentine School.

7. Portrait of a Man.

Was attributed to Masaccio when purchased. The above ascription to Franciabigio is made by Bernard Berenson.

Wood: h. 15½ in., w. 11¾ in. From the collection of the Marchese Caruana of Florence.

Presented by Mr. James E. Scripps.

BYZANTINE SCHOOL. XIII Century.

The artists of Constantinople, driven to seek new fields by the opposition to pictures inculcated by the Greek Church, found an asylum in the monasteries of Italy, where they pursued their art. From this beginning sprang the famous revival of art in Italy which culminated in the XV Century. These Byzantine paintings are always on wood, usually cut to a convex surface, and are always on a gold ground.

8. St. Mercurius.

Wood: h. 8⅜ in., w. 6⅜ in.

Presented by Mr. James E. Scripps.

CANALE, ANTONIO, called CANALETTO.
1697-1768. Venetian School.

9. View of Venice from St. Mark's Quay.

To the right, the palace of the Doges; to the left, the church of Santa Maria della Salute.

Canvas: h. 45 in., w. 46¾ in.

Presented by Mr. James E. Scripps.

No. 14. PIER FRANCESCO FIORENTINO
The Virgin Adoring the Infant Savior

CARRACCI, ANNIBALE. 1560-1609.
School of Bologna.

10. The Triumph of Galatea.

A replica in oil of one of the Farnesina frescoes. Canvas: h. 29 in., w. 53 in. From the Duke of Lucca's collection, sold in London, 1841.

Presented by Mr. James E. Scripps.

CIMA DA CONEGLIANO, GIOVANNI BATTISTA. 1460 (?)-1517. Venetian School.

11. The Madonna and Infant Savior.

Bernard Berenson says this is the earliest painting by Cima which he has come across in America, a very early work—about 1488—because "never again is Cima at once so Antonellesque and Bellinesque." "The sculptural compactness—, the pyramidal mass of the two figures, the conical effect of the Virgin alone betray the strong influence of Antonello, while the type and action of the Child and the feeling of the whole bear witness no less to contact with Bellini." (Berenson: "Venetian Painting in America—the Fifteenth Century.")

Wood: h. 25¾ in., w. 19 in. Signed at the right, "Joannes Bta. Coneglanesis." From the collections successively of M. de Bammeville, Rev. W. Davenport-Bromley, and Mrs. Sloane Stanley of London.

Presented by Mr. James E. Scripps.

CORNETO, MONALDUS DA. Umbrian School.

12. The Marriage of the Virgin.

Was attributed to Pinturicchio when purchased. The above ascription to Monaldus da Corneto, of the school of Perugino, is made by Bernard Berenson.

According to the legend, when Mary was fourteen years old an angel instructed the priest Zacharias to call together all the widowers among the people and require each to bring his rod. The several rods were deposited in the temple over night, and next morning that of Joseph was found to have budded and flowered. He was accordingly assigned as the husband of Mary and all the others broke their rods in despair.

Canvas: h. 24¼ in., w. 40¼ in.

Presented by Mr. James E. Scripps.

CORREGGIO, see ALLEGRI, ANTONIO.

DOLCI, CARLO. 1616-1686. Florentine School.

13. Head of St. Mary Magdalene.

Canvas: h. 16⅞ in., w. 13¼ in. From the collection of the Marchese Caruana of Florence.

Presented by Mr. James E. Scripps.

No. 20. THE MASTER OF THE SAN MINIATO ALTARPIECE
The Virgin and Child

FIORENTINO, PIER FRANCESCO.
Worked between 1475 and 1497. Florentine School.

14. The Virgin Adoring the Infant Savior.

Was attributed to Alessio Baldovinetti when purchased. The above ascription to Pier Francesco Fiorentino has been made by such critics as Seymour de Ricci and Professor Chandler R. Post.

Wood: arched, h. 28¾ in., w. 16 in. From the collection of the Tassi family, Florence.

Presented by Mr. James E. Scripps.

GAROFALO, see TISI, BENVENUTO.

GIAMPIETRINO, see PEDRINI, GIOVANNI.

GIORDANO, LUCA. 1632-1705. Neapolitan School.

15. The Nativity.

Canvas: h. 22¾ in., w. 29¾ in. From the collection of Hans Stanley, who was a lord of the British admiralty from 1757 to 1763, and in 1765 went as English ambassador extraordinary to the Empress of Russia.

Presented by Mr. James E. Scripps.

GUARDI, FRANCESCO. 1712-1793.
Venetian School.

16. View on the Grand Canal, Venice.

Canvas: h. 14¼ in., w. 19¼ in. From the collection of T. J. Ireland, M. P., of Ousden Hall, Suffolk, England.

Presented by Mr. James E. Scripps.

GUERCINO, see BARBIERI, GIOVANNI FRANCESCO.

ITALIAN SCHOOL. XV Century (?).

17. The Crucifixion.

Wood: arched, h. 35 in., w. 21 in. Painted on gesso or a preparation of plaster anciently used as a groundwork for the colors. Probably a small altarpiece of the XV Century or earlier. From the Stowe House Sale, 1848.

Presented by Mrs. Harriet J. Scripps.

ITALIAN (NORTH) SCHOOL. About 1700.

18. The Spiritual Betrothal of St. Catherine of Alexandria with the Infant Jesus.

Representing symbolically the mystic union between Christ and the Church. St. Catherine, according to the legend, was an Egyptian princess of great beauty and learning, who lived in the third century. When fourteen years of age, at the death of her father, she became queen.

Canvas: h. 36 in., w. 51 in.

In 1883, when preparations were making for the art loan exhibition of that year, Richard Storrs Willis, through clerical friends, solicited of His Holiness Pope Leo XIII, the contribution of a picture from the Vatican. In response this one was received with the Pope's blessing. The Detroit Museum of Art was the outgrowth of that exhibition and thus came into possession of the picture.

No. 21. ALEGRETTO NUZI
A Triptych Altarpiece

MARATTA, CARLO. 1652-1713. Roman School.

19. The Virgin and Child and St. John.

Copper: h. 34¼ in., w. 26½ in. Formerly the property of Prince di Gonzaga.

Presented by Mr. James E. Scripps.

MASTER OF THE SAN MINIATO ALTARPIECE, THE. XV Century. Florentine School.

A master whose personality has lately been discovered. A pupil of Fra Filippo Lippi (1405–1469). Two other examples of his work are in this country, one in the Minneapolis Institute of Arts, the other in the Johnston Collection, Philadelphia.

20. The Virgin and Child.

Was attributed to Fra Filippo Lippi when purchased. The above ascription to The Master of of the San Miniato Altarpiece is made by Bernard Berenson.

Wood: arched, h. 19½ in., w. 14 in. Purchased of Luigi Pisani of Florence.

Presented by Mr. James E. Scripps.

NUZI, ALEGRETTO. Worked between 1360 and 1385. Florentine School.

21. A Triptych Altarpiece.

Central panel: the Virgin and Child enthroned with John the Baptist and St. Catherine. Left wing: the Nativity. Right wing: the Crucifixion.

Was attributed to Giotto when purchased. The above ascription to Alegretto Nuzi is made by Bernard Berenson in his "Central Italian Painters of the Renaissance."

"The feminine saint at the left, in the absence of any more definite attributes than the book of pious wisdom, the conventionalized martyr's palm and the princess's crown, we may conjecture to be Catherine of Alexandria who was so prominent in the category of virgin saints that it was sometimes not thought necessary to distinguish her by her ordinary symbol, the wheel. A similar figure in the Berlin diptych by Alegretto Nuzi is identified in the catalogue as St. Catherine although she has no more attributes" than in this picture. (Professor C. R. Post in "Art in America" for August, 1915.)

Wood: central panel, h. 18⅝, w. 8¾ in. From the collection of the Marchese del Turco at Florence.

Presented by Mr. James E. Scripps.

No. 36. ALBERT CUYP
Landscape with Cattle

PANINI, GIOVANNI PAOLO. 1691 or 1695-1764.

22. A Ruined Triumphal Arch.

Canvas: h. 29 in., w. 24½ in. From the collection of Major Corbett-Winder of Vaynor Park, Berriew, Wales.

Presented by Mr. James E. Scripps.

PEDRINI, GIOVANNI, called GIAMPIETRINO. Early XV Century. Milanese School.

23. Salvator Mundi (The Savior of the World).

Was attributed to Leonardo da Vinci when purchased. The above ascription to Giampietrino is made by Bernard Berenson.

Wood: h. 26 in., w. 19 in. This picture is reputed to have belonged to the Kings of France down to the time of the Revolution of 1789. It was later purchased from a French gentleman by a Mr. Parke, who died in 1821, and in whose family it subsequently long remained. In 1889 it was sold at Christie's in London.

Presented by Mr. James E. Scripps.

RAMENGHI, BARTOLOMMEO, called
BAGNACAVALLO. 1484-1542. School of Bologna.

24. The Virgin Enthroned with St. Amadio and St. Anthony.

St. Anthony of Egypt stands at the right of the picture with his traditional emblems, the crutch, the bell, the black pig, the fire and the Greek tau or T on his shoulder—the first letter of the word Theos, God. St. Amadio stands at the left in the robes of a bishop holding the model of a city in his gloved hands, which the Holy Child leans forward to bless. On the pedestal of the Virgin's throne is an inscription in Latin, the literal rendering of which is: "I, Peter Demeo, from Ceregia, had these figures made for my devotion on the last of November, 1529. Beneo. Ramenghi fecit." St. Anthony, surnamed the Great, was born in Egypt in 251 and died in 365. He was rich and educated, but gave all his property to the poor and retired to the desert, where he spent many years in ascetic solitude. He later organized a society of anchorites and thus became the founder of the monastic system. The crutch seen in his pictures symbolizes his age and feebleness, the bell his power to exorcise evil spirits; the pig represents the demon of sensuality which Anthony vanquished; the fire signifies his spiritual aid as patron saint against fire in all shapes, in the next world as well as in this.

Wood: h. 53 in., w. 44 in. From the collection of Giuseppi Placidi of Rome.

Presented by Mr. James E. Scripps.

No. 43. MEINDERT HOBBEMA
A River Scene

RENI, GUIDO. 1575-1642. School of Bologna.

25. Head of Christ Crowned with Thorns.

Wood: h. 19½ in., w. 16 in.

Presented by Mr. James E. Scripps.

RICCI or RIZZI, PIETRO, see PEDRINI, GIOVANNI (GIAMPIETRINO).

SACCHI, ANDREA. 1594 (?)-1661. Roman School.

26. The Apparition of the Virgin to St. Philip Benozzi.

St. Philip Beniti or Benozzi, the principal ornament and propagator of the religious order of the Servites in Italy, was a member of a noble Florentine family. Once at Mass he heard the words "Draw near and join thyself to the chariot" read in the epistle of the day. Applying them to himself he considered it an invitation to put himself under the patronage of the Blessed Virgin in the order of the Servites. The following night he thought he beheld the Virgin seated in a chariot, calling him to this new order. He took the vows in 1233.

Canvas: h. 53½ in., w. 39 in. From the collection of the late Giuseppi Placidi of Rome.

Presented by Mr. James E. Scripps.

SALVI, GIOVANNI BATTISTA, called SASSOFERRATO. 1605-1685. Roman School.

27. The Virgin.

Closely resembles Raphael's Madonna of the Pink in the possession of Count Spada at Lucca. Sassoferrato freely copied Raphael's designs.

Canvas: h. 29½ in., w. 23¾ in. Formerly in the Gillott collection, sold in 1872.

Presented by Mr. James E. Scripps.

SANO DI PIETRO. 1406-1481. Sienese School.

28. The Coronation of the Virgin.

At the left is St. Peter with book and keys, and next him St. John the Baptist, with cross, scroll and garment of skins. On the right is St. Paul with sword and scroll, and by him another aged saint with small cross and book. Under the picture is the Latin inscription, "Veni de Libano . . . . Coronaberis," a quotation from the Vulgate, Canticle of Canticles, Chap. IV, ver. 8, translated, "Come from Libanus, thou shalt be crowned." On the predella or base, below the inscription, are Mary Magdalene, Christ rising from a sarcophagus, and the Virgin Mary.

Wood: arched, h. 34¾ in., w. 20¼ in. Purchased in Siena.

Presented by Mr. James E. Scripps.

No. 44. PETER DE HOOCH
A Dutch Interior

SARTO, ANDREA DEL, see AGNOLO, ANDREA D'.

SASSOFERRATO, see SALVI, GIOVANNI BATTISTA.

TISI, BENVENUTO, called GAROFALO. 1481-1559. School of Ferrara.

29. The Annunciation.

Copper: h. 18¾ in., w. 13¾ in. On the back of the frame is an old inscription reading: "Benvenuto Garofalo, Anno 1658."

Presented by Mr. James E. Scripps.

TIZIANO, VECELLIO, called TITIAN. 1477(?)-1576. Venetian School.

30. The Entombment of Christ.

The Savior enveloped in a winding sheet is carried by Joseph of Arimathea, Nicodemus and St. John. To the left, Mary Magdalene supports the Holy Virgin.

Canvas: h. 54 in., w. 82½ in. This picture corresponds closely to Titian's famous picture of the same subject in the Louvre, Paris. It was formerly the property of Prince Erizzo, and was purchased in Venice in 1838 by Lord Monson, in whose collection at Gatton Park, Surrey, England, it remained till the sale of the collection in May, 1888.

Presented by Mr. James E. Scripps.

31. Nymph and Satyr.

Canvas: h. 39 in., w. 31¾ in. Claimed to have belonged to an ancient family at Cadore, the birthplace of Titian.

Presented by Mr. James E. Scripps.

DUTCH PAINTING

BERCKHEYDE, GERRIT. 1638-1698.

32. The Groote Kerk.

The Cathedral of St. Bavon at Haarlem seen from the corner of the great market square near the town hall, which stands at the left in the picture.

Canvas: h. 31½ in., w. 16½ in. From the collection of Major Corbett-Winder of Vaynor Park, Berriew, Wales.

Presented by Mr. James E. Scripps.

BERCKHEYDE, JOB. 1630(?)-1693.

33. The Farm Well.

Was attributed to Job Berckheyde when purchased, but Dr. J. O. Kronig, late director of the Frans Hals Museum at Haarlem, believes it to be by Emanuel Murant (1622-1700).

Panel: h. 15½ in., w. 19 in. From the Louis R. Ehrich collection, sold in New York, January, 1895.

Presented by Mrs. Harriet J. Scripps.

BOTH, JAN. 1610(?)-1652.

34. A View in the Apennines.

Wood: h. 16¾ in., w. 24 in. From the collection of M. Tencé, of Lille, sold in December, 1881.

Presented by Mr. James E. Scripps.

No. 52. SOLOMON RUYSDAEL
A View of Dort, Holland

BREKELENKAM, QUIRENUS. 1620(?)-1668.

35. A Vegetable Stall.

Wood: h. 18⅜ in., w. 14⅞ in. From the Corbett-Winder collection.

Presented by Mr. James E. Scripps.

CUYP, ALBERT. 1620-1691.

36. Landscape with Cattle.

Canvas: h. 39¾ in., w. 52¾ in. Signed "A. Cuyp." Exhibited at the Royal Irish Art Union exhibition of ancient masters in 1847, when it was the property of John La Touche.

Presented by Mr. James E. Scripps.

DOU, GERARD. 1613-1675.

37. The Annunciation.

Purchased of Charles Sedelmeyer of Paris, 1897, who said of it: "I think this picture can be ascribed to Gerard Dow when he worked in the studio of Rembrandt, although it differs from the artist's works of his later period. It is not so highly finished in details and is much more vigorous in effect and richer in tone. It has evidently been executed under Rembrandt's influence, and there are some paintings of Gerard Dow's early period which show the same qualities. The color of the dress of the Virgin is most characteristic of Dow. Dr. Bode and Dr. Julius Meyer of Berlin think also that it is possible that

Dow painted this picture. It was in the Reimer collection and afterwards in that of Herr van Kauffman, Berlin." Dr. J. O. Kronig, late director of the Frans Hals Museum at Haarlem, believes it to be by Govaert Flinck (1615-1660).

Presented by Mrs. Harriet J. Scripps.

DUJARDIN, KAREL. 1622-1678.

38. The Return of the Holy Family from Egypt.

Canvas: h. 24⅝ in., w. 20 in. Signed on a stone at the left, "K. Dujardin fe. 1662". Two similar subjects are described in Smith's Catalogue Raisonné, but both differ from this in some particulars. From the collection of James Saunders, Esq., of Taplow House, near Maidenhead, England, where it was seen by De Waagen and mentioned in his "Treasures of Art in Great Britain." Formerly in the collection of Count Pourtales in Paris.

Presented by Mr. James E. Scripps.

DUTCH SCHOOL. XVII Century.

39. A Fortress, River, and Party Landing Boats.

Panel: h. 16 in., w. 21¼ in. Indistinctly signed and dated 169–, the last figure being undecipherable. Resembles the work of Jan Griffer, a Dutch landscape painter, 1656-1718. Purchased in Dresden, 1887.

Presented by Mrs. Harriet J. Scripps.

No. 69. FLEMISH SCHOOL
The Virgin and Infant Jesus

ENGELBRECHTSEN, CORNELIUS. 1468-1533.

40. The Last Judgment.

Was attributed to Jerom Bosche (or Bos) when purchased. The above ascription to Cornelius Engelbrechtsen was made by Dr. J. O. Kronig, late director of the Frans Hals Museum at Haarlem.

Wood: h. 22¾ in., w. 23⅞ in. This picture was formerly in the collection of Louis Philippe, last King of the French, and more recently in that of John Neuwenhuys, of Brussels, an eminent connoisseur.

Presented by Mr. James E. Scripps.

GOYEN, JAN VAN. 1596-1656.

41. A River Scene.

Was attributed to Jan van Goyen when purchased, but Dr. J. O. Kronig, late director of the Frans Hals Museum at Haarlem, believes it to be by Wouter Knyff, a XVII Century Dutch painter.

Wood: h. 15¾ in., w. 24 in. From the collection of T. J. Ireland, Esq., M. P., of Suffolk, England.

Presented by Mr. James E. Scripps.

HEUSCH, WILLIAM DE. 1625(?)-1692.

42. An Italian Landscape.

Wood: h. 17 in., w. 14⅝ in. From the Corbett-Winder collection.

Presented by Mr. James E. Scripps.

HOBBEMA, MEINDERT. 1638-1709.

43. A River Scene.

Wood: h. 18⅝ in., w. 24¾ in. Signed in the lower left-hand corner, "M. Hobbema, 1648." The third figure is indistinct.

Presented by Mr. James E. Scripps.

HOOCH, PETER DE. 1629-1677(?).

44. A Dutch Interior.

Canvas: h. 31½ in., w. 23½ in. Signed "P. d. Hoogh" on the rocker of the cradle. From the collection of Count Montgermont of Paris.

Presented by Mr. James E. Scripps.

JARDIN, KAREL DU, see DUJARDIN, KAREL.

KESSEL, JAN VAN. 1626-1679.

45. Water.

Copper: h. 8 in., w. 11½ in. From the Corbett-Winder collection, sold in London in 1889.

Presented by Mr. James E. Scripps.

LUNDENS, GERRIT. 1622-1677(?).

46. Housewife Cleaning Fish.

The cabbage in this picture greatly resembles one in a picture in the Brussels Museum, by Quiryn Brekelenkam, a Dutch painter who died in 1668, while the general character of the work is very much the same.

Panel: h. 17 in., w. 28 in. From the Ehrich sale, 1895.

Presented by Mrs. Harriet J. Scripps.

No. 71. QUENTIN MASSYS
The Virgin and Infant Jesus

NEER, AERT VAN DER. 1603-1677.

47. A River Scene.

Wood: h. 12½ in., w. 19½ in. From the Corbett-Winder collection. Exhibited at the Royal Academy exhibition of the works of the old masters in 1888.

Presented by Mr. James E. Scripps.

48. Moonlight Scene in Amsterdam.

Panel: h. 8 in., w. 12 in. From the F. Ricketts collection, London.

Presented by Mrs. Harriet J. Scripps.

POEL, EGBERT VAN DER. 1621(?)-1664.

49. The Oyster Stall.

Panel: h. 10¾ in., w. 10½ in. From the Corbett-Winder collection, sold in London in 1889. Signed in lower left-hand corner.

Presented by Mrs. Harriet J. Scripps.

POELEMBURG, CORNELIUS VAN. 1568-1667.

50. Landscape.

Wood: h. 5½ in., w. 8¾ in. From the Corbett-Winder collection.

Presented by Mr. James E. Scripps.

ROOS, PHILIP, called ROSA DA TIVOLI. 1652-1705.

51. A Military Encampment.

Canvas: h. 50 in., w. 64 in.

Presented by Mr. James E. Scripps.

ROSA DA TIVOLI, see ROOS, PHILIP.

RUYSDAEL, SOLOMON VAN. 1600(?)-1670.

52. A View of Dort, Holland.

Canvas: h. 39 in., w. 53¾ in. From the Corbett-Winder collection. A picture answering this description was sold in the collection of Robert Strange, the famous engraver, in 1771. Signed and dated on the boat in the foreground, "S. Ruysdael, 1643."

Presented by Mr. James E. Scripps.

RYN, REMBRANDT HARMENSZ VAN, called REMBRANDT. 1606-1669.

53. The Death of Lucretia.

Was attributed to Rembrandt when purchased, but Dr. J. O. Kronig, late director of the Frans Hals Museum at Haarlem, believes it to be by Gerrit Horst, who worked between 1640 and 1650.

Canvas: h. 67 in., w. 86½ in. Formerly in the possession of the Farsetti family at Venice, from whom it was purchased by Woodburn, the

No. 75. PETER PAUL RUBENS
Abigail Meeting David with Presents

celebrated dealer and expert, in 1838, for 600 guineas. It was sold by him to Lord Monson, who was forming a very valuable collection at Gatton Park, Surrey, England, which collection was dispersed in 1888. Nos. 30 and 74 of this catalogue were acquired from the same important collection. A picture of the death of Lucretia by Rembrandt is mentioned by Vosmaer and Scheltemaas as being in the collection of Abraham Wijs and Sara di Potter in 1658. A Lucretia by Rembrandt was sold in Mr. Zachary's collection in 1826, and was bought by Sir Thomas Lawrence, president of the Royal Academy.

Presented by Mr. James E. Scripps.

SAFTLEVEN, HERMAN, the Younger. 1609-1685.

54. A Winter Scene.

Wood: h. 10⅛ in., w. 14 in. From the collection of C. J. Knight, F. S. A., of London.

Presented by Mr. James E. Scripps.

STEEN, JAN. 1626(?)-1679.

55. Gamblers Quarreling.

Canvas: h. 27½ in., w. 34½ in. Signed "J. Steen," the J and the S forming a monogram. Described in Smith's Catalogue Raisonné, Vol. IV, p. 25, No. 80. Sold in the collection of M. Van der Pot in 1808 for 500 florins. Later in the Corbett-Winder collection. Exhibited in the Royal Academy exhibition of old masters in 1879.

Presented by Mr. James E. Scripps.

VELDE, ADRIAN VAN DER. 1635 or 1636-1672.

56. Landscape with Cattle.

Canvas: h. 15 in., w. 19⅜ in. From the collection of C. J. Knight, F. S. A., of London.

Presented by Mr. James E. Scripps.

VELDE, WILLIAM VAN DER, the Younger. 1633-1707.

57. A Marine View.

Wood: h. 5½ in., w. 7¼ in. Signed "W. V. V." Sold in the J. E. Fordham collection in 1867 for 200 guineas (over $1,000).

Presented by Mr. James E. Scripps.

VERBOOM, ADRIAN. Worked in the third quarter of the XVII Century.

58. A Woody Landscape.

Was attributed to Jacob van Ruysdael when purchased. The above ascription to Adrian Verboom is made by Dr. A. Bredius, late director and at present advisor of the Royal Picture Gallery at The Hague.

Wood: h. 15⅜ in., w. 13¼ in.

Presented by Mr. James E. Scripps.

No. 78. CORNELIUS DE VOS
Franz Snyders and his Wife

VLIEGER, SIMON DE. 1601-1653.

59. A Calm on the Banks of the Meuse.

Wood: h. 18⅞ in., w. 26⅜ in. Signed "S. de Vlieger, 1642".

Presented by Mr. James E. Scripps.

VLIET, HENDRICK VAN. 1612-1675.

60. Interior of a Dutch Church.

Wood: h. 10 in., w. 8¼ in. From the Corbett-Winder collection.

Presented by Mr. James E. Scripps.

VOORT, CORNELIUS VAN DER. 1576-1632.

61. Portrait of Tycho Brahe, the Eminent Astronomer, Decorated with the Cross of the Order of St. Lazarus.

The above ascription to Cornelius van der Voort is made by Dr. A. Bredius, late director and at present advisor of the Royal Picture Gallery at The Hague.

The Order of St. Lazarus was a military and religious order dating from the occupation of Jerusalem by the first crusaders. In time it became a French civil corporation and continued until superseded by the Legion of Honor.

Canvas: h. 32½ in., w. 26 in. Formerly in the collection of the Earl of Hardwicke, at Wimpole, Cambridgeshire.

Presented by Mr. James E. Scripps.

WERFF, PETER VAN DER. 1665-1722.

62. The Magdalene.

Wood: h. 14¾ in., w. 10¾ in. From the Corbett-Winder collection.

Presented by Mr. James E. Scripps.

WITTE, EMANUEL DE. 1617-1692.

63. Interior of a Protestant Church in Holland.

Wood: h. 17 in., w. 13¾ in. From the Corbett-Winder collection. Exhibited at the Royal Academy exhibition of old masters in 1879.

Presented by Mr. James E. Scripps.

WOUVERMAN, PHILIP. 1619-1668.

64. A Man Mounted on a White Horse.

Wood: h. 9⅛ in., w. 11⅝ in.

Presented by Mr. James E. Scripps.

65. The Repose of the Hawking Party.

Panel: h. 19 in., w. 25¼ in. Signed "Ph. W." From the Ehrich sale, 1895.

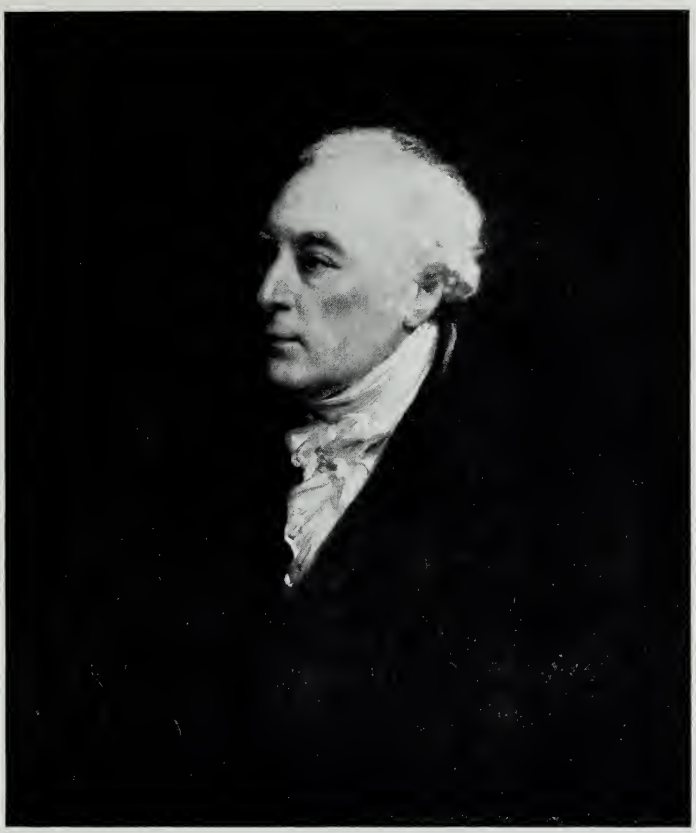
Presented by Mrs. Harriet J. Scripps.

WYNANTS, JAN. 1625(?)-1684.

66. A Landscape with Figures.

Panel: h. 15½ in., w. 19¼ in. Purchased from Charles Sedelmeyer, 1900.

Presented by Mrs. Harriet J. Scripps.



No. 79. JOHN HOPPNER
Portrait of Sir Thomas Hardwicke

DIETRICH, or DIETRICY, CHRISTIAN WILHELM ERNST. 1712-1774.

67. The Expulsion of Hagar.

Copper: h. 13¼ in., w. 19¼ in. Signed and dated 1767.

Presented by Mr. James E. Scripps.

FLEMISH PAINTING

BRUEGHEL, JAN, the Elder, called VELVET BRUEGHEL. 1568-1625.

68. A Village Scene.

Copper: h. 9¼ in., w. 12¼ in. From the Corbett-Winder collection.

Presented by Mr. James E. Scripps.

FLEMISH SCHOOL. XV Century.

69. The Virgin and Infant Jesus.

Painter unknown, but the delicately shaded face of the Mother, the peculiarly shaped eyes and the long, slender fingers suggest the style of Roger van der Weyden (1399-1464).

Wood: h. 20¾ in., w. 13½ in. Purchased in Cologne.

Presented by Mr. James E. Scripps.

GOES, HUGO VAN DER. 1440(?)-1482.

70. The Virgin.

Wood: h. 27½ in., w. 22 in. From the private collection of a former director of the Uffizi Gallery, Florence.

Presented by Mr. James E. Scripps.

No. 80. WILLIAM OWEN
A Child with a Kitten

MASSYS, QUENTIN. 1466-1530.

71. The Virgin and Infant Jesus.

Wood: h. 21¾ in., w. 15⅝ in. From the private collection of Signor Casa Murata, director of the Pitti Palace Gallery, Florence, under the last Grand Duke of Tuscany.

Presented by Mr. James E. Scripps.

NEEFS, PETER, the Elder. 1577 or 1578-1660.

72. Interior of a Gothic Cathedral.

Panel: h. 10¼ in., w. 14⅜ in. From the Corbett-Winder collection, sold in London in 1889.

Presented by Mrs. Harriet J. Scripps.

PATINIR, JOACHIM (Attributed to). 1480(?)-1524.

73. A Small Triptych Altarpiece.

Central Panel: the Crucifixion, with a city (Jerusalem) in the distance and the Virgin and St. John standing on either side of the cross. Left wing, St. Jerome, with his attendant lion; right wing, Mary Magdalene.

Wood: center panel, h. 7½ in., w. 5 in.; side panels, h. 8½ in., w. 2½ in. From the collection of C. J. Knight, F. S. A., of London.

Presented by Mr. James E. Scripps.

REYMERSWALE, MARINUS VAN.

74. The Misers.
(A replica of the picture in Windsor Castle).

Was attributed to Quentin Massys when purchased.

Canvas: h. 46¾ in., w. 38 in. From the Gatton Hall collection formed in the early part of the century by Lord Monson and dispersed in 1888.

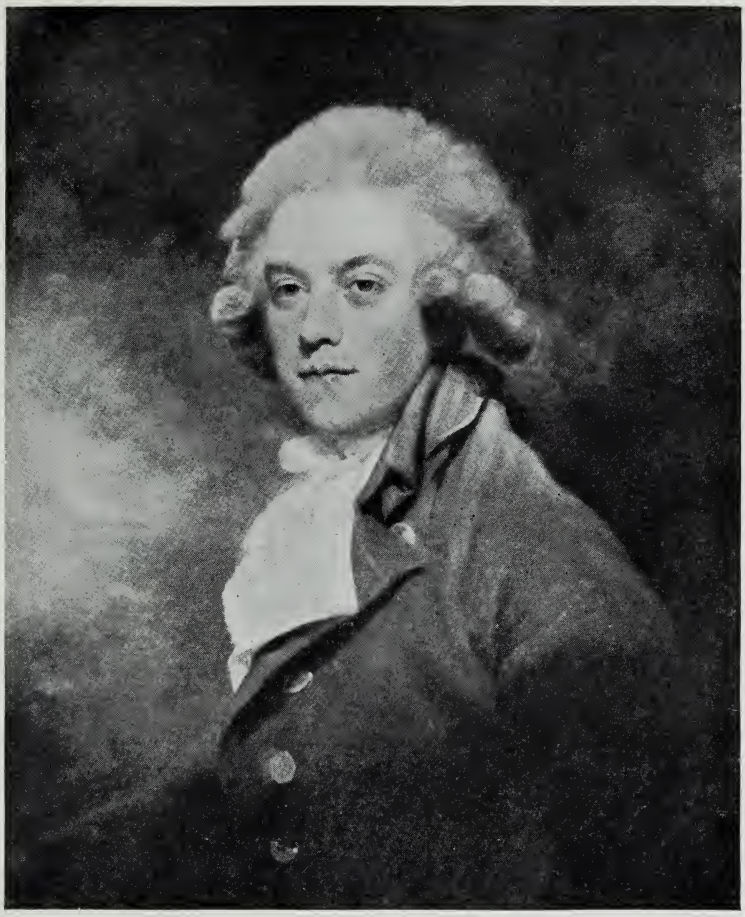
Presented by Mr. James E. Scripps.

RUBENS, PETER PAUL. 1577-1640.

75. Abigail Meeting David with Presents.

Max Rooses, the great authority on the works of Rubens, was of the opinion that Rubens was aided in this work by his pupils, but that he himself put the finishing touches to the principal parts, especially the figures and the sky at the right. He observed that the outlines are clear and the tone warm. He judged the picture to have been painted about 1618, which was during Rubens's best period. He traced its history through the Duke of Richelieu, the Duke of Gramont (1715), Jacques Meyer of Rotterdam (1722), the Count of Plettenberg and Wittem (1788), and Paul Methuen (1830). At the sale of Methuen's pictures it brought 1,500 guineas ($7,700).

Canvas: h. 69 in., w. 98 in. Described in Smith's Catalogue Raisonné, Vol. II, p. 170. It was last sold with M. Secretan's other pictures in Paris,



No. 81. SIR JOSHUA REYNOLDS
Portrait of Sir Brooke Boothby

July 2, 1889, when, according to the French paper La Liberte, it was bid for by the French government up to 155,500 francs. It was finally knocked down at 117,000 francs ($23,520).

Presented by Mr. James E. Scripps.

STEENWYCK, HENDRICK VAN, the Younger. 1580-1649.

76. Christ in the House of Martha and Mary.

Copper: h. 13⅛ in., w. 19 in. Signed "H.V.S." A similar picture by the same artist, but on canvas and 25½ inches high by 38 inches wide, is in the gallery of the Louvre at Paris. This also bears the date 1620, but the signature, "Henri V. Steinwick," is spelled out in full. The Detroit picture was purchased of Martin Colnaghi, London, one of the best experts in old paintings at the time.

Presented by Mr. James E. Scripps.

TENIERS, DAVID, the Younger. 1610-1690.

77. A Room in an Inn.

Canvas: h. 13¼ in., w. 16¾ in. Signed "D. T. F. (David Teniers fecit), 1644." Purchased in Leipsic, where its genuineness was attested in writing by Dr. Schreiber, director of the Leipsic gallery, and Professor Anton Springer, well-known writer on art.

Presented by Mr. James E. Scripps.

VOS, CORNELIUS DE. 1585-1651.

78. Double Portrait of Franz Snyders, the Great Flemish Animal Painter, and His Wife.

Snyders was the contemporary and friend of Rubens, who frequently employed him to paint the animals, fruit, etc., in his pictures. He was born in 1579 and died in 1657. The couple in this picture appear to be twenty-eight or thirty years old, which would make the date of the picture about 1608.

Canvas: h. 47 in., w. 60 in. Formerly in the collection of Henry Nugent Banks, a well-known English connoisseur.

Presented by Mr. James E. Scripps.

No. 82. RICHARD WILSON
A Classical Landscape and Ruins

HOPPNER, JOHN. R. A. 1758-1810.

79. Portrait of Sir Thomas Hardwicke, English Architect.

Canvas: h. 30 in., w. 25 in.

Presented by Mr. Edward C. Walker, 1913.

OWEN, WILLIAM. R. A. 1769-1825.

80. Child with a Kitten.

Canvas: h. 25 in., w. 21½ in.

Purchased by the Detroit Museum of Art Founders Society and presented to the Institute, 1919.

REYNOLDS, SIR JOSHUA. P. R. A. 1723-1792.

81. Portrait of Sir Brooke Boothby, Bart.

Canvas: h. 29 in., w. 24 in. Engraved by J. R. Smith, 1797. Catalogued in Armstrong's "Reynolds," p. 195. Exhibited in the Derby (Midland Counties) Exhibition, 1870.

Purchased from City Appropriation, 1919.

WILSON, RICHARD. R. A. 1713-1782.

82. A Classical Landscape and Ruins.

Canvas: h. 14 in., w. 21 in. Signed. From the collection of Gilbert Craig, Esq., of Edinburgh. Lamoriniere sale, 1899.

Presented by Mrs. Harriet J. Scripps.

No. 86. CLAUDE LORRAIN
A Seaport

BORGOGNONE, see COURTOIS, JACQUES.

BOUCHER, FRANÇOIS. 1703-1770.

83. Venus Ordering of Vulcan Arms for Aeneas.

Canvas: h. 24¾ in., w. 20 in. From the collection of the late William Henry Hurlbut of New York. This picture is very similar in treatment to a large picture in the Louvre, Paris, in which the figures are life size. The latter is dated 1732, and this work is no doubt of the same period, if not indeed a study for the larger work.

Presented by Mr. James E. Scripps.

CLAUDE LORRAIN, see GELLÉE, CLAUDE.

COURTOIS, JACQUES, called BORGOGNONE. 1621-1676.

84. A Battle Scene.

Copper: h. 16 in., w. 22¼ in. From the collection of the Duke of Hamilton.

Presented by Mr. James E. Scripps.

85. A Battle Scene.

Canvas: h. 13¼ in., w. 22 in. From the collection of T. J. Ireland, Esq., M. P. Sold in London, 1889.

Presented by Mrs. Harriet J. Scripps.

GELLÉE, CLAUDE, called CLAUDE LORRAIN. 1600-1682.

86. A Seaport.

Canvas: h. 39 in., w. 53 in. Referred to in Smith's Catalogue Raisonné, Vol. VIII, p. 194. It is a replica with slight variations of No. 2 of Claude's Liber Veritatis, an illustrated catalogue kept by the artist of his own works. For a long time in the collection at Leigh Court, Somersetshire, England, at the sale of which, in 1884, it was purchased for the Detroit Museum of Art.

Presented by Mr. James E. Scripps.

VERNET, CLAUDE JOSEPH. 1714-1789.

87. The Shipwreck.

Canvas: h. 27 in., w. 40 in.

Presented by Mr. Edwin F. Conely, 1896.

No. 88. BARTOLOMÉ ESTÉBAN MURILLO
The Immaculate Conception

GRECO, El, see THEOTOCOPULI, DOMENICO.

MURILLO, BARTOLOMÉ ESTÉBAN.
1617-1682.

88. The Immaculate Conception.

Murillo's most famous pictures are his representations of the Immaculate Conception, so called, of which there are known to be twenty-five in existence, no two entirely alike. One of the best of these is in the Louvre, in Paris. In those in which the Virgin is represented with dark hair, the artist is said to have taken his daughter Francisca as a model.

The doctrine of the Immaculate Conception, or sinless nature of the Virgin Mary, was agitated as early as the V Century. In the XI Century it was proposed to make it an article of belief, but it was postponed through the influence of St. Bernard. In the XIII Century it was advocated by the learned Duns Scotus, but was successfully opposed by the great theologian, St. Thomas Aquinas. In 1615 the teaching of a contrary doctrine was prohibited by papal bull. About the same time Pacheco, a Spanish inquisitor and inspector of sacred pictures, laid down rules to be followed in pictorial representations of the dogma. The Virgin was to be portrayed in the bloom of youth, with all the beauty painting could express, her hands to be folded on her bosom or joined in prayer. She was to be surrounded by a flood of light with the moon under her feet; her robe to be of spotless white, and the

mantle, or scarf, blue. Around her were to hover cherubs bearing roses, palms and lilies. Murillo did not always adhere rigidly to these rules, but his orthodoxy was never questioned.

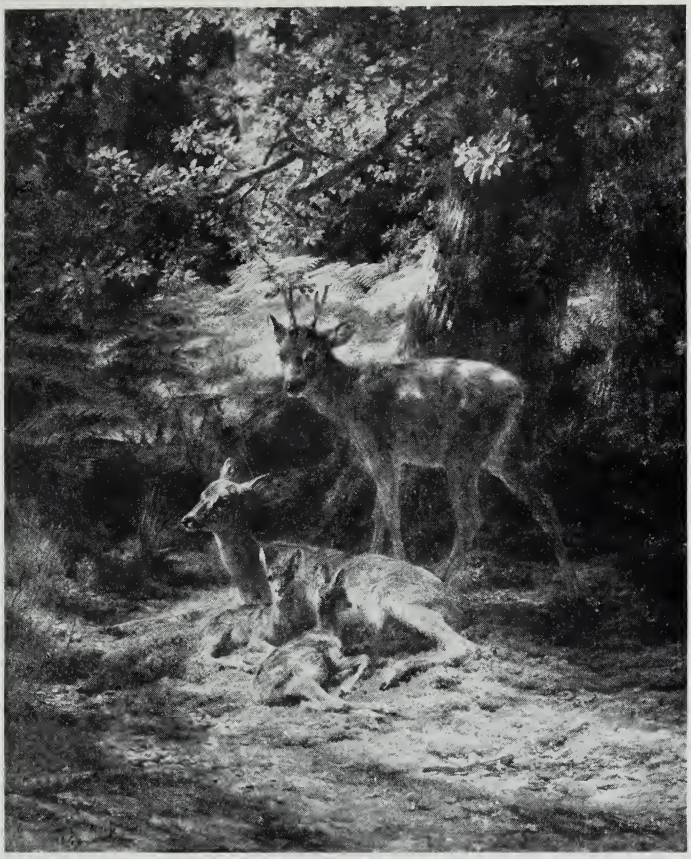
Canvas: h. 78 in., w. 53 in. This picture was taken from the Royal Palace, Madrid, during the Peninsular War, by the French General Desolle, whose daughter sold it to Woodburn, a well-known London dealer. He in turn sold it to the King of Holland. At the sale of the King's pictures, August 12, 1850, it was bid in at about $15,480. In 1857 it was sold to W. H. Aspinwall, of New York, at whose death it was sent to London to be sold, where it was purchased for the Detroit Museum. A wood engraving of it appeared in Harper's Weekly, June 30, 1858. It is No. 84 in Charles B. Curtis's catalogue of the works of Murillo, page 132.

Presented by Mr. James E. Scripps.

89. The Martyrdom of St. Andrew.

Canvas: h. 51 in., w. 66 in. From the collection of Sir Philip Miles, of Leigh Court, Somersetshire, England, sold in 1884. It is numbered 238 in Curtis's catalogue, page 210. A replica, a little smaller in size, is in the royal gallery of the Prado, in Madrid.

Presented by Mr. James E. Scripps.



No. 95. MARIE ROSA BONHEUR
Deer in Repose

90. St. Francis of Assisi.

St. Francis was born at Assisi, Italy, in 1182. He founded the famous Franciscan Order about 1210. He visited Palestine as a crusader in 1220 and died in 1226.

Canvas: h. 22½ in., w. 18½ in. Purchased of Charles Sedelmeyer, Paris, 1897. From the collection of H. A. J. Munro, sold in London, 1878. No. 300 in C. B. Curtis's catalogue of the works of Murillo.

Presented by Mrs. Harriet J. Scripps.

RIBERA, JUSEPE DE, called LO SPAGNOLETTO. 1588-1656.
(Also claimed by Neapolitan School).

91. Head of an Old Man.

Canvas: h. 21½ in., w. 19 in. Formerly in the collection of Louis Philippe, King of the French.

Presented by Mr. James E. Scripps.

THEOTOCOPULI, DOMENICO, called EL GRECO. Between 1545 and 1550-1614.

92. The Betrayal.

The above ascription to El Greco is made by Dr. J. O. Kronig, late director of the Frans Hals Museum at Haarlem, who says it is an early work.

Canvas: h. 31 in., w. 36 in.

Bequest of Mrs. Elizabeth H. Coots, 1904, in the name of her husband, Honorable Walter H. Coots.

MISCELLANEOUS PAINTINGS: NINETEENTH CENTURY

ALMA-TADEMA, LAURENZ. 1836-1912. English.

93. The Exedra Seat.

Wood Panel: h. 15¼ in., w. 24 in.

D. M. Ferry Collection, presented by Mrs. Queene Ferry Coonley, 1920.

AUBERT, ERNEST JEAN. 1824-1906. French.

94. Love Wins.

Canvas: h. 39½ in., w. 29 in.

D. M. Ferry Collection, presented by Mrs. Queene Ferry Coonley, 1920.

BONHEUR, MARIE ROSA. 1822-1899. French.

95. Deer in Repose.

Canvas: h. 41 in., w. 33 in.

D. M. Ferry Collection, presented by Mrs. Queene Ferry Coonley, 1920.

BOUGUEREAU, WILLIAM ADOLPHE. 1825-1905. French.

96. Sisters on the Shore.

Canvas: h. 56 in., w. 36 in.

Presented by Mr. Charles Willis Ward, 1909.

CHABAS, MAURICE.

97. Serenité.

Canvas: h. 47½ in., w. 63¾ in.

Presented by Mr. Frederick K. Stearns, 1912.

No. 112. JOSEF ISRAELS
The Young Mother

CHIALIVIA, LUIGI. Swiss.

98. Pet Lamb.

Canvas: h. 25 in., w. 40 in.

Presented by Mr. Charles Willis Ward, 1912.

DIAZ DE LA PEÑA, NARCISSE VIRGILIO. 1808-1876. French.

99. Turkish Women.

Canvas: h. 20 in., w. 25¾ in.

D. M. Ferry Collection, presented by Mrs. Queene Ferry Coonley, 1920.

DUPRÉ, JULIEN. 1851-1910. French.

100. In the Valley.

Canvas: h. 36 in., w. 43½ in.

Presented by Mrs. Grace Whitney Hoff, 1911.

GINNANESCHI, EMILIA J. Italian.

101. The Coronation of the Virgin.

Copy after Fra Angelico's painting in the Uffizi, Florence.

Panel: 24 in. square.

Presented by Miss Caroline A. Godfroy, 1906.

GRAVESANDE, CHARLES STORM VAN'S. 1841-——. Dutch.

102. Dordrecht.

103. The Maas off Dordrecht.

104. Spring.

105. The Red Nosed Boat.

106. The Meuse at Rotterdam.

107. Original Water Color Drawing of an Etching.

108. Original Water Color Drawing of Etching No. 21.

Water Colors.

From the Charles L. Freer Collection of Van's Gravesande's Etchings, Drawings and Water Colors presented to the Museum, 1905.

HERRMANN, HANS. Dutch.

109. A Bit of Amsterdam.

Water Color: h. 20 in., w. 14 in.

Presented by Mr. Edward C. Walker, 1907.

ISABEY, EUGÉNE LOUIS GABRIEL. 1804-1886. French.

110. The Wreck.

Canvas: h. 38 in., w. 30 in.

Presented by Mr. Edward C. Walker, 1907.

111. Grandfather's Armor.

Wood Panel: h. 17½ in., w. 24½ in.

D. M. Ferry Collection, presented by Mr. D. M. Ferry, Jr., 1920.

ISRAELS, JOSEF. 1824-1911. Dutch.

112. The Young Mother.

Canvas: h. 16½ in., w. 26 in.

Presented by Mr. Charles Willis Ward, 1910.

No. 113. JOSEF ISRAELS
Living in the Past

113. Living in the Past.

Canvas: h. 24 in., w. 30 in.

D. M. Ferry Collection, presented by Mr. D. M. Ferry, Jr., 1920.

IWILL, M. J. 1850-1910(?). French.

114. Evening on the Dunes.

Canvas: h. 20 in., w. 30 in.

Presented by Mr. Charles L. Borgmeyer of New York, 1910.

LaTOUCHE, GASTON. 1848-1913. French.

115. Hallali.

Canvas: h. 71 in., w. 79 in. Formerly owned by Madame LaTouche.

Purchased from the General Membership and Donations Fund, 1917.

LESSORE, JULES. ——-1876. French.

116. New York Harbor.

Water Color: h. 42 in., w. 39 in.

Presented by Mr. Edward C. Walker, 1913.

LIEB, MICHAEL, called MIHÁLY DE MUNKACSY. 1844-1900. German.

117. The Last Hours of Mozart.

Canvas: h. 8 ft. 8 in., w. 12 ft. 5 in.

Presented by Mrs. Henry D. Sheldon, Mr. Russell A. Alger and Mr. F. M. Alger, 1919.

MANCINI, ANTONIO. 1852- ——. Italian.

118. Professor "M" with Halo.

Water Color and Pastel: h. 24½ in., w. 18½ in.

From the collection of the late Hugo Reisinger, sold in New York, 1916.

Purchased from the Kate Minor Fund, 1916.

MUNKACSY, MIHÁLY DE, see LIEB, MICHAEL.

NAKAGAWA, HACHIRO. 1878- ——. Japanese.

119. Morning on the River.

Water Color: h. 19½ in., w. 26 in.

Purchased from contributions, 1906.

120. The Temple of Kasuga.

Water Color: h. 20 in., w. 13 in.

Presented by Mr. W. K. Bradish.

PERELMA, OSSIP. 1876- ——. Russian.

121. Portrait of Mr. Henry W. Booth.

Canvas: h. 70 in., w. 50½ in.

Presented by Mr. George G. Booth and Mr. Ralph H. Booth, 1918.

PERRAULT, LÉON BAZILE. French.

122. Cupid Captured.

Canvas: h. 58½ in., w. 41½ in.

D. M. Ferry Collection, presented by Mr. D. M. Ferry, Jr., 1920.

No. 115. GASTON LA TOUCHE
Hallali

PUTZ, LEO. 1869- ——. German.

123. Hochsommer.

Canvas: h. 45½ in., w. 49½ in.

Purchased from the Octavia Bates Fund at the sale of the collection of the late Hugo Reisinger, 1916.

RONNER, HENRIETTA. Dutch.

124. Kittens.

Canvas: h. 7 in., w. 8 in.

Purchased, 1903.

SCHREYER, ADOLPH. 1828-1899. German.

125. The Old Hungarian Mail.

Canvas: h. 19½ in., w. 33 in.

D. M. Ferry Collection, presented by Mr. D. M. Ferry, Jr., 1920.

TROYON, CONSTANT. 1810-1865. French.

126. The Return of the Flock.

Canvas: h. 29 in., w. 37 in. Purchased from Julius Oehme of New York.

Presented by Mr. Edward C. Walker, 1910.

127. Cattle at the Trough.

Canvas: h. 16½ in., w. 22¼ in.

Presented by Mr. Charles Willis Ward, 1912.

VAN MARCKE, ÉMILE. 1827-1890. French.

128. The Rainbow.

Canvas: h. 20½ in., w. 28 in.

D. M. Ferry Collection, presented by Mrs. Queene Ferry Coonley, 1920.

WEX, WILHELM. German.

129. Konigsee.

Canvas: h. 47 in., w. 62½ in.

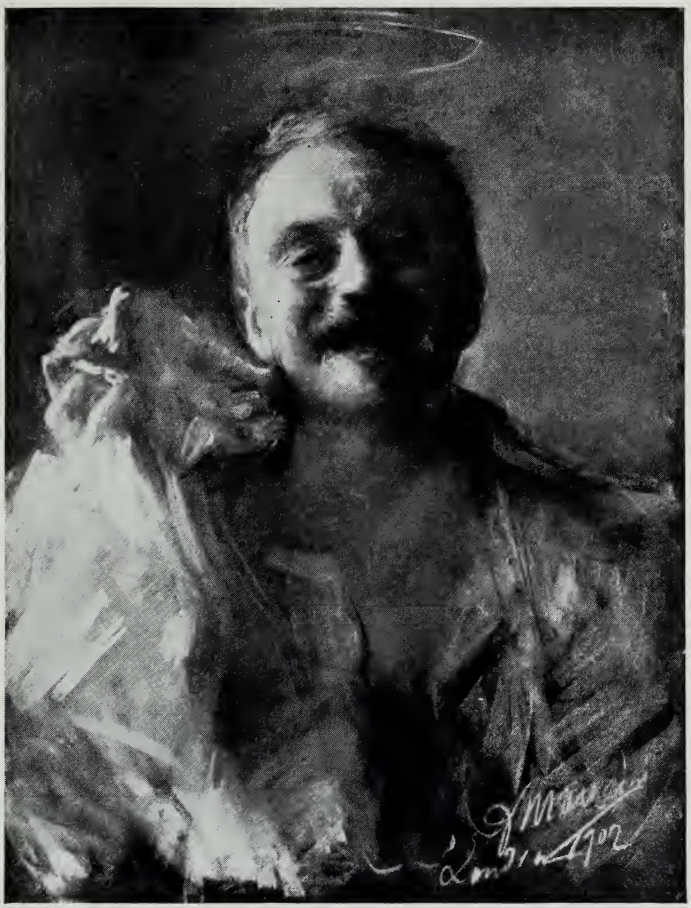
Presented in memory of Emil S. Heineman by his family, 1915.

YOSHIDA, HIROSHI. Japanese.

130. Memories of Japan.

Water Color: h. 28 in., w. 36 in.

Purchased by popular subscription and presented to the Museum, 1899.



No. 118. ANTONIO MANCINI
Professor "M" with Halo

BAKER, ELLEN KENDALL,
(Mrs. Harry Thompson). 1839-1913.

131. The Young Artist.

Canvas: h. 28 in., w. 23 in.

Presented by friends of the Museum, 1888.

BARLOW, MYRON G. 1873- ——.

132. A Cup of Tea.

Canvas: h. 39¼ in., w. 39¾ in.

Purchased from the Special Membership and Donations Fund contributed by Mr. Philip Gray, Mr. David Gray, Mr. Paul R. Gray, and their sister, Mrs. William R. Kales, 1918.

BEAL, GIFFORD R. N. A.
1879- ——.

133. Spring.

Water Color: h. 14½ in., w. 20½ in.
Purchased from the Farwell Fund and the income of the Yawkey Fund, 1919.

134. Arabesque.

Water Color: h. 14½ in., w. 20½ in.
Purchased from the Farwell Fund and the income of the Yawkey Fund, 1919.

135. Windy Day, Hudson River.

Water Color: h. 14½ in., w. 20½ in.
Purchased from the Farwell Fund and the income of the Yawkey Fund, 1919.

136. Summer Landscape.

Water Color: h. 14½ in., w. 20½ in.
Purchased from the Farwell Fund and the income of the Yawkey Fund, 1919.

137. Central Park.

Water Color: h. 14½ in., w. 20½ in.
Purchased from the Farwell Fund and the income of the Yawkey Fund, 1919.

138. New York Freight Yards.

Water Color: h. 14½ in., w. 20½ in.
Purchased from the Farwell Fund and the income of the Yawkey Fund, 1919.

BECKWITH, JAMES CARROLL. N. A. 1852-1917.

139. Self Portrait.

Mahogany Panel: h. 24 in., w. 19½ in.
Presented by the artist, 1917.

No. 123. LEO PUTZ
Hochsommer

BELLOWS, GEORGE WESLEY. N. A. 1882- ——.

140. A Day in June.

Canvas: h. 3¼ feet, w. 4 feet. Awarded the Temple Gold Medal, Pennsylvania Academy of Fine Arts, 1917.

Purchased from the income of the Lizzie Merrill Palmer Fund, 1917.

BENSON, FRANK WESTON. N. A. 1862- ——.

141. Portrait of My Daughter Elizabeth.

Canvas: h. 44 in., w. 37 in.

Purchased from the Special Membership and Donations Fund contributed by Mr. Philip Gray, Mr. David Gray, Mr. Paul R. Gray, and their sister, Mrs. William R. Kales, 1916.

BISPHAM, HENRY COLLINS. 1841-1882.

142. Landscape with Cattle.

Canvas: h. 21½ in., w. 40 in.

Bequest of Mrs. Henry C. Bispham, 1916.

143. Cattle.

Canvas: h. 13½ in., w. 22½ in.

Bequest of Mrs. Henry C. Bispham, 1916.

BOND, CHARLES A.

144. Portrait of the Artist.

Canvas: h. 17 in., w. 14 in.

Presented by Mr. H. M. Utley, 1905.

BROWN, JOHN GEORGE. N. A. 1831-1903.

145. Jack in the Box.

Canvas: h. 25 in., w. 20 in.

Purchased, 1888.

BUNKER, DENNIS MILLER. 1861-1890.

146. Portrait Study—Head of a Woman.

Canvas: h. 22 in., w. 18 in.

Presented by Mrs. John L. Gardner of Boston, 1917.

CASSATT, MARY. 1855- ——.

147. Femmes et Enfant.

Pastel: h. 32 in., w. 26 in. Purchased from Durand-Ruel and Sons.

Presented by Mr. Edward C. Walker, 1908.

CHASE, WILLIAM MERRITT. N. A. 1849-1916.

148. Self Portrait.

Canvas: h. 24 in., w. 20 in.

Presented by the artist, 1916.

149. Still Life: The Yield of the Waters.

Canvas: h. 65 in., w. 48 in.

Purchased from the American Art Association, 1916.

CHURCH, FREDERICK EDWIN. N. A. 1826-1900.

150. Syria by the Sea.

Canvas: h. 56 in., w. 85 in.

Presented by Mrs. James F. Joy, 1910.

No. 141. FRANK W. BENSON
Portrait of My Daughter Elizabeth

COHEN, FREDERICK E. About 1810-1860.

151. Self Portrait.

Canvas: h. 28 in., w. 24 in.

Presented by Mrs. Robert Hopkin, 1910.

COLE, J. FOXCROFT. 1837-1892.

152. Salt Marshes.

Canvas: h. 20 in., w. 28 in.

Presented by Mrs. John L. Gardner of Boston, 1907.

COLEMAN, CHARLES CARYL. A. N. A. 1840-——.

153. Vesuvius from Pompeii.

Pastel: h. 17 in., w. 24 in.

Presented by the artist, 1907.

154. The Garden of the Villa Castello, Capri.

Canvas: h. 37 in., w. 24 in.

Presented by friends of the artist, 1911.

CONELY, WILLIAM B. 1832-1913.

155. Portrait of Mr. Richard Storrs Willis.

Canvas: h. 30 in., w. 25 in.

Presented by the artist, 1906.

COUSE, EANGER IRVING. N. A. 1866- ——.

156. San Juan Pottery.

Canvas: h. 36 in., w. 46 in. Isador Memorial Medal, National Academy of Design, 1912.

Presented by Mr. Charles Willis Ward, 1912.

157. Portrait of Chief Shoppenegons.

Canvas: h. 78 in., w. 36 in.

Presented by Mr. Charles Willis Ward, 1911.

DABO, LEON. 1868- ——.

158. The Seashore.

Canvas: h. 30 in., w. 34 in.

Presented by the artist, 1906.

DABO, THEODORE SCOTT. 1870- ——.

159. The River Seine.

Canvas: h. 25 in., w. 30 in.

Presented by the artist, 1906.

DEARTH, HENRY GOLDEN. N. A. 1864-1918.

160. In the Gloaming.

Canvas: h. 20 in., w. 28 in.

Presented by Mr. Edward C. Walker, 1909.

DENNIS, J. M.

161. Portrait of Hannah Reynolds, one of the anti-slavery Quaker women who was prominently connected with the underground railroad in freeing the slaves of the South.

Presented by Mrs. S. H. Kiskadden, 1910.

No. 147. MARY CASSATT
Femmes et Enfant

DEWING, THOMAS WILMER. N. A. 1851- ——.

162. The Recitation.

Canvas: h. 30 in., w. 55 in. Purchased from N. E. Montross.

Purchased by popular subscription, 1908.

163. The Musician.

Pastel: h. 10½ in., w. 6¾ in.

Purchased at the sale of the collection of Hugo Reisinger, 1916.

EATON, CHARLES HARRY. 1850-1901.

164. The Lily Pond.

Canvas: h. 40 in., w. 71 in.

Purchased by popular subscription, 1889.

FISHER, WILLIAM MARK. R. A. 1841- ——.

165. Land and Sea.

Canvas: h. 20 in., w. 28 in.

Presented by Mrs. John L. Gardner of Boston, 1907.

FITZGERALD, HARRINGTON. 1847- ——.

166. Smugglers' Cove.

Canvas: h. 16 in., w. 26 in.

Presented by the artist, 1913.

FRIESKE, FREDERICK CARL. N. A. 1874- ——.

167. The Blue Gown.

Canvas: h. 39 in., w. 60 in.

Purchased from the Special Membership and Donations Fund contributed by Mr. Philip Gray, Mr. David Gray, Mr. Paul R. Gray, and their sister, Mrs. William R. Kales, 1919.

GALLISON, HENRY H. 1850-1912.

168. A New England Hillside.

Canvas: h. 34 in., w. 44 in. Bronze Medal, St. Louis World's Fair, 1904.

Presented by Mrs. Marie Gallison, 1912.

GAMBLE, ROY. 1887- ——.

169. Freckles.

Canvas: h. 36 in., w. 30 in. Scarab Club Gold Medal, 1919.

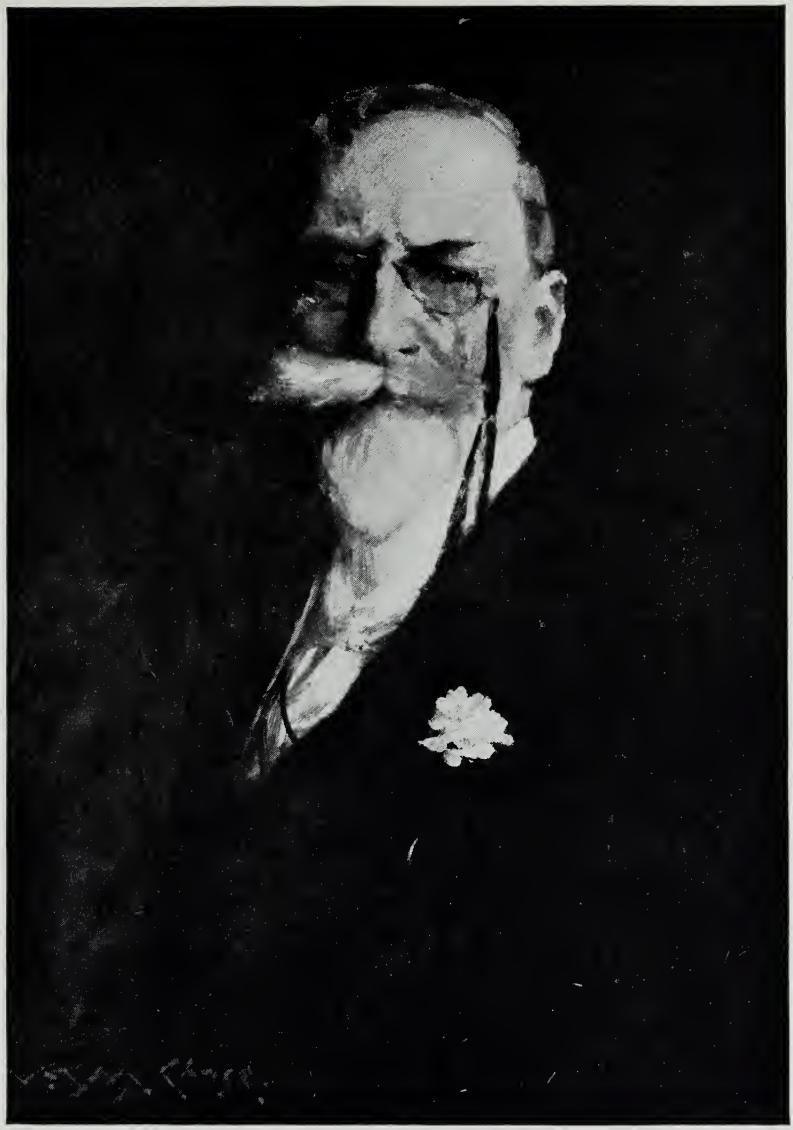
Purchased from City Appropriation, 1919.

GARBER, DANIEL. N. A. 1880- ——.

170. Vineclad Trees.

Canvas: h. 4 feet 3¾ in., w. 4 feet 8 in.

Purchased from the income of the Lizzie Merrill Palmer Fund, 1918.



No. 148. WILLIAM M. CHASE
Self Portrait

GAY, W. ALLEN. 1821-1887.

171, 172 and 173. Sketches in Japan.

Wood Panels: h. 11 in., w. 17 in.

Presented by Mrs. John L. Gardner of Boston, 1907.

GIES, JOSEPH W.

174. Lady in Pink.

Pastel: h. 29 in., w. 22 in.

Purchased from the artists' fund, 1899.

175. Portrait of Robert Hopkin, a Marine Painter of Detroit.

Canvas: h. 30 in., w. 22 in.

Presented by Mr. William C. Weber, 1907.

GROVER, OLIVER DENNETT. A. N. A. 1860- ——.

176. Venetian Street Scene.

Canvas: h. 3 in., w. 9 in.

Purchased, 1904.

GRUPPE, CHARLES PAUL. 1860- ——.

177. A Dutch Canal.

Canvas: h. 11 in., w. 12 in.

Presented by Mr. and Mrs. John E. King.

HARRISON, BIRGE. N. A. 1854- ——.

178. Fifth Avenue at Twilight.

Canvas: h. 30 in., w. 23 in.

Purchased from City Appropriation, 1910.

HARTMAN, SIDNEY K. 1863- ——.

179. A Bit of Old Paris.

Water Color: h. 14 in., w. 10 in.

Presented by Mr. A. H. Griffith.

HASSAM, CHILDE. N. A. 1859- ——.

180. Place Centrale and Fort Cabanas, Havana.

Canvas: h. 21¼ in., w. 26¼ in.

Purchased from City Appropriation, 1911.

181. Surf and Rocks.

Canvas: h. 20 in., w. 30 in.

Purchased from the income of the Lizzie Merrill Palmer Fund, 1919.

HAWEIS, STEPHEN.

182. Barracuda Leap.

Water Color: h. 13½ in., w. 14¾ in.

Purchased from City Appropriation, 1920.

No. 170. DANIEL GARBER
Vineclad Trees

183. Fijian Dance, No. 1.

Water Color: h. 16½ in., w. 29⅛ in.

Purchased from City Appropriation, 1920.

184. Fijian Dance, No. 2.

Water Color: h. 14¼ in., w. 25½ in.

Purchased from City Appropriation, 1920.

185. The Durgan.

Water Color: h. 14½ in., w. 21½ in.

Purchased from City Appropriation, 1920.

186. The Glassy-eyed Snapper.

Water Color: h. 12 in., w. 17 in.

Purchased from City Appropriation, 1920.

187. Bacchanal.

Water Color.

Purchased from City Appropriation, 1920.

HAWTHORNE, CHARLES WEBSTER. N. A. 1872- ——.

188. Refining Oil.

Canvas: h. 40 in., w. 40 in.

Presented by Mr. Elliott T. Slocum, 1915.

HENRI, ROBERT. N. A. 1865- ——.

189. The Young Girl.

Canvas: h. 41 in., w. 33 in.

Purchased from City Appropriation, 1919.

190. The Beach Hat.

Canvas: h. 24 in., w. 20 in.

Purchased from City Appropriation, 1919.

191. Boy with a Plaid Scarf.

Canvas: h. 24 in., w. 20 in.

Purchased from City Appropriation, 1919.

HILL, THOMAS. 1829-1908.

192. The Grand Canyon of the Yellowstone.

Canvas: h. 66 in., w. 96 in. Formerly in the collection of Mr. David Hewes. Gold Medal, Chicago World's Fair, 1892.

Presented by Mrs. George O. Robinson, 1917.

HOPKIN, ROBERT. 1832-1908.

193. Windy Day on the Channel.

Canvas: h. 40 in., w. 52 in.

Bequest of Miss Margaret C. Horn, 1910.

194. Setting the Range Lights.

Canvas: h. 39 in., w. 32 in.

Presented by Mr. William C. Weber, 1903.

195. In the White Mountains.

Canvas: h. 27 in., w. 34 in.

Presented by Mrs. Robert Hopkin, 1910.

No. 190. ROBERT HENRI
The Beach Hat

196. Graveyard by the Sea.

Canvas: h. 45 in., w. 54 in.

Presented by Mr. Charles Willis Ward, 1909.

HUNT, WILLIAM MORRIS. 1824-1879.

197. The Ball Players.

Canvas: h. 16 in., w. 24 in.

Presented by Mrs. John L. Gardner of Boston, 1907.

ISHAM, SAMUEL. N. A. 1855-1914.

198. Landscape.

Canvas: h. 23½ in., w. 28¾ in.

Bequest of the artist, 1914.

IVES, LEWIS T. 1833-1894.

199. Portrait of Mr. William H. Brearly.

Canvas: h. 28 in., w. 23 in.

Presented by Mrs. W. H. Brearly, 1909.

200. Giovanni.

Canvas: h. 21 in., w. 16 in.

Presented by Mrs. Emma Ives, 1900.

KENDALL, WILLIAM SERGEANT. N. A. 1869- ——.

201. Crosslights.

Canvas: h. 60 in., w. 30 in.

Presented by Mr. David Gray, 1915.

KOOPMAN, AUGUSTUS. 1869-1914.

202. A Katwyk Courtyard.

Canvas: h. 19 in., w. 24 in.

Presented by Mr. A. H. Griffith, 1900.

KROLL, LEON. 1884- ——.

203. In the Country.

Canvas: h. 3 feet 10 in., w. 4 feet 4 in.

Purchased from the Special Membership and Donations Fund contributed by Mr. J. J. Crowley, 1919.

KRYZANOWSKY, ROMAN. 1885- ——.

204. Kismet.

Canvas: h. 48 in., w. 36 in.

Presented by the City Art and Design Committee of the Twentieth Century Club, 1919.

LEVER, HAYLEY. 1876- ——.

205. The Wharf, Gloucester.

Water Color: h. 18 in., w. 20 in.

Purchased from the income of the Elliott T. Slocum Fund, 1919.

206. Boats, Gloucester.

Water Color: h. 17¾ in., w. 21¾ in.

Presented by the artist, 1919.

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No. 213. GARI MELCHERS
The Fencing Master

LIE, JONAS. A. N. A. 1880- ——.

207. Culebra Cut.

Canvas: h. 50 in., w. 60 in.

Purchased from City Appropriation, 1914.

MACKNIGHT, DODGE. 1860- ——.

208. The Almond Tree.

Water Color: 16 in. square.

Presented by Mrs. John L. Gardner of Boston, 1907.

MELCHERS, J. GARI. N. A. 1860- ——.

209. The Vespers.

Canvas: h. 38 in., w. 28 in.

Presented by the Witenagemote Club, 1889.

210. The Wedding.

Canvas: h. 45 in., w. 34 in.

Presented by Mr. Edward C. Walker, 1906.

211. Portrait of Mrs. Melchers.

Canvas: h. 89 in., w. 52 in. Purchased from the artist.

Presented by Mr. Edward C. Walker, 1909.

212. Ik Marvel (Donald G. Mitchell).

Canvas: h. 20 in., w. 18 in.

Presented by Mr. Edward C. Walker, 1909.

213. The Fencing Master.

Canvas: h. 81¼ in., w. 39½ in. Purchased from the artist.

Presented by Mr. Edward C. Walker, 1913.

214. A Child with an Orange.

Canvas: h. 38½ in., w. 26¼ in. Purchased from the artist.

Presented by the Detroit Museum of Art Founders Society, 1920.

METCALF, WILLARD LEROY. 1858- ——.

215. Unfolding Buds.

Canvas: h. 26 in., w. 29 in.

Purchased by popular subscription and presented to the Museum, 1910.

216. The White Veil.

Canvas: h. 36 in., w. 36 in.

Presented by Mr. Charles Willis Ward, 1915.

MILLER, RICHARD E. N. A. 1875- ——.

217. Summer Reverie.

Canvas: h. 36 in., w. 28¾ in.

Purchased from the William C. Yawkey Fund at the sale of the collection of the late Hugo Reisinger, 1916.

No. 219. J. FRANCIS MURPHY
Autumn

MILLET, FRANCIS DAVIS. N. A. 1846-1912.

218. Reading the Story of Oenone.

Canvas: h. 30 in., w. 48 in.

Purchased from the proceeds of the Detroit Art Loan and by popular subscription, and presented to the Museum, 1883.

MURPHY, JOHN FRANCIS. N. A. 1853- ——.

219. Autumn.

Canvas: h. 24½ in., w. 36¼ in.

Purchased by popular subscription and presented to the Museum, 1912.

MYLNE, WILLIAM.

220. Glen Devon, Scotland.

Water Color: h. 10 in., w. 14 in.

Presented by Mr. William C. Weber.

NEWELL, GEORGE GLENN. A. N. A. 1870- ——.

221. Twilight.

Canvas: h. 16 in., w. 20 in.

Presented by Mr. A. H. Griffith, 1906.

NOURSE, ELIZABETH. 1860- ——.

222. Happy Days.

Canvas: 40 in. square.

Purchased from the Whitney-Hoff Museum Purchase Fund and presented by the International Art Union of Paris, 1909.

OLINSKY, IVAN GREGOREWITCH. N. A. 1878- ——.

223. The Old Fashioned Gown.

Canvas: h. 5 feet, w. 3 feet.

Purchased from the William C. Yawkey Fund, 1916.

PAULUS, FRANCIS PETRUS. 1862- ——.

224. Low Tide.

Panel: h. 8 in., w. 12 in.

Presented by Miss Clara A. Dyar, 1903.

225. Fish Market of Bruges.

Canvas: h. 34 in., w. 40 in.

Presented by Mrs. William R. Kales and Mr. David Gray, 1919.

PEALE, REMBRANDT. N. A. 1778-1860. Early American School.

226. The Court of Death.

Canvas: h. 11 feet 6 in., w. 23 feet 5 in.

Presented by Mr. George H. Scripps, who purchased it from Mr. S. A. Coale of St. Louis, a well-known connoisseur, 1885.

PICKNELL, G. W.

227. Stackyards in Winter.

Canvas: h. 29 in., w. 39½ in.

Presented by Mr. E. Murray MacKay, 1913.

No. 251. DWIGHT W. TRYON
Before Sunrise, June

PITTS, LENDALL.

228. The Source of the Romanche.

Canvas: h. 22 in., w. 30 in.

Purchased by friends of the artist and presented to the Museum, 1909.

REDFIELD, EDWARD WILLIS. 1868- ——.

229. Grey Days.

Canvas: h. 40 in., w. 52 in.

Purchased from the income of the William C. Yawkey Fund, 1909.

230. Meadow Brook.

Canvas: h. 26 in., w. 32 in.

Presented by Mr. Charles Willis Ward, 1915.

REHN, FRANK KNOX MORTON. N. A. 1848-1914.

231. The Missing Vessel.

Canvas: h. 30 in., w. 51 in.

Purchased from the proceeds of the Merrill Hall Exhibition, 1886.

REID, ROBERT. N. A. 1862- ——.

232. The Miniature.

Canvas: h. 30 in., w. 26 in.

Purchased from City Appropriation, 1913.

RICHARDS, SAMUEL. 1853-1893.

233. Evangeline Discovering Her Affianced in the Hospital.

Canvas: 69 in., w. 102 in.

Presented by Mr. Bela Hubbard, 1892.

ROLSHOVEN, JULIUS. 1858- ——.

234. The Refectory of San Damiano, Assisi.

Canvas: h. 40 in., w. 50 in.

Purchased by popular subscription, 1907.

ROSS, ISABEL.

235. Girl at Prayer.

Canvas: h. 27 in., w. 18 in.

Bequest of Miss Mary M. Stevens, 1910.

SEYFFERT, LEOPOLD G. A. N. A.

236. Self Portrait.

Canvas: h. 50 in., w. 40 in.

Purchased from the General Membership and Donations Fund, 1918.

SHIRLAW, WALTER. N. A. 1838-1909.

237. Good Morning.

Canvas: h. 48 in., w. 29 in.

Presented by Mrs. Walter Shirlaw, 1913.

No. 256. JULIAN ALDEN WEIR
A Follower of Grolier

238. Bacchanal.

Canvas: h. 29½ in., w. 40½ in.

Presented by Mrs. Walter Shirlaw, 1913.

239. Wheat Field, Vermont.

Canvas: h. 15¼ in., w. 30 in.

Presented by Mrs. Walter Shirlaw, 1913.

240. A Holland Canal.

Water Color: h. 10 in., w. 14 in.

Presented by Mrs. Walter Shirlaw, 1913.

241. At Cape Ann.

Water Color: h. 10 in., w. 15 in.

Presented by Mrs. Walter Shirlaw, 1913.

SMITH, F. HOPKINSON. 1838-1915.

242. Venice.

Water Color: h. 13⅝ in., w. 23¼ in.

Presented by Mrs. Gustavus D. Pope, 1920.

SONNTAG, WILLIAM LOUIS. N. A. 1822-1900.

243. October Morning in New Hampshire.

Canvas: h. 16 in., w. 26 in.

Bequest of Miss Mary M. Stevens, 1910.

SPENCER, ROBERT. N. A. 1879- ——.

244. On the Canal, New Hope.
Canvas: h. 30 in., w. 36 in.
Presented by Miss Julia Peck, 1916.

STANLEY, JOHN M. 1816-1872.

245. The Indian Telegraph.
Canvas: h. 20 in., w. 15½ in.
Presented by Mrs. W. T. Barbour.

246. Landscape.
Canvas: h. 18½ in., w. 30 in.
Presented by Mr. D. M. Ferry, Jr., 1915.

247. Wild Horses.
Panel: h. 7½ in., w. 8½ in.
Presented by Mr. D. M. Ferry, Jr., 1915.

STERNE, MAURICE. 1877- ——.

248. Entrance of the Ballet.
Canvas: h. 26 in., w. 32½ in.
Presented by Mr. and Mrs. Ralph H. Booth, 1920.

SWIFT, IVAN. 1873- ——.

249. A Michigan Home.
Canvas: h. 30 in., w. 26 in.
Purchased from City Appropriation, 1919.

No. 290. MARIO KORBEL
Andante

250. The Portage.

Canvas: h. 10 in., w. 14 in.

Presented by the Bohemian Club.

TRYON, DWIGHT WILLIAM. N. A. 1849- ——.

251. Before Sunrise, June.

Canvas: h. 20 in., w. 30 in.

Purchased by popular subscription, 1906.

TWACHTMAN, JOHN HENRY. 1852-1902.

252. The Pool.

Canvas: h. 26 in., w. 31 in.

Presented by Mr. Charles L. Freer, 1908.

WALTENSPERGER, CHARLES.

253. Man with the Staff.

Copy of the original in the Louvre, Paris, by Rembrandt.

Canvas: h. 31 in., w. 26 in.

Presented by the artist, 1900.

254. Fête Day in Paris.

Water Color: h. 18 in., w. 14 in.

Presented by the artist.

255. A Humble Meal.

Wood Panel: h. 12 in., w. 9 in.

Presented by the artist, 1912.

WEIR, JULIAN ALDEN. N. A. 1852-1919.

256. A Follower of Grolier.

Canvas: h. 39 in., w. 31 in.

Purchased from the Kate Minor Fund, 1916.

WEST, BENJAMIN. 1738-1820.
Early American School.

257. Queen Philippa Interceding for the Lives of the Burghers of Calais.

At the right, Queen Philippa, wife of Edward III of England, attended by two maidens, pleading with her husband, who appears in full armor, with battle-axe in his left hand; by him stands a boy holding the gauntlet which he has removed from his right hand, and behind him the Black Prince, his son, between two other armed Knights; at the left stand six burghers with ropes around their necks and their hands pinioned behind them, guarded by armed soldiers. Calais had surrendered to the English after a long siege, and the keys of the city had been brought to the victorious Edward III by its six most noble burghers. The surrender occurred in 1347.

Canvas: h. 39½ in., w. 52¼ in. Signed and dated 1788.

Presented by Mr. James E. Scripps.

No. 291. PAUL MANSHIP
Centaur and Dryad

258. Belisarius and the Boy.

Canvas: h. 26½ in., w. 18¾ in.

Presented by A. Leonard Nicholson, Esq., of London, 1913.

WHISTLER, JAMES ABBOTT McNEILL. 1834-1903.

259. Portrait of Robert Barr.

Canvas: h. 15½ in., w. 12¾ in.

Presented by the Witenagemote Club, 1920.

WICKENDEN, ROBERT J. 1861- ——.

260. Portrait of Mr. James E. Scripps.

Canvas: h. 58 in., w. 36 in.

Presented by the Executors of the James E. Scripps Estate.

WOODBURY, CHARLES HERBERT. N. A. 1864-——.

261. Mount Pelee.

Water Color: h. 22½ in., w. 30 in.

Purchased from City Appropriation, 1920.

262. Young Porpoise.

Water Color: h. 21 in., w. 28 in.

Purchased from City Appropriation, 1920.

WYANT, ALEXANDER HELWIG. N. A. 1836-1892.

263. View of Whiteface Mountain.

Canvas: h. 17: in., w. 14½ in.

Bequest of Mrs. Almeda H. Pickering, 1917.

BARYE, ANTOINE LOUIS. 1795-1875. French.

264. Dachshund.
Bronze: h. 6 in. Base, l. 9½ in., w. 4 in.
Purchased from City Appropriation, 1920.

265. Dachshund.
Bronze: h. 6 in. Base, l. 9½ in., w. 4 in.
Purchased from City Appropriation, 1920.

266. Camel.
Bronze: h. 7 in. Base, l. 7½ in., w. 4 in.
Purchased from City Appropriation, 1920.

BEACH, CHESTER. A. N. A. 1881- ——.

267. Bacchus and Faun.
Bronze: h. 10½ in. Base, diameter 3 in.
Presented by Mr. George G. Booth, 1919.

BORGLUM, JOHN GUTZON. 1867- ——.

268. Nero.
Bronze: h. 11 in. Base, diameter 6 in.
Presented by Mr. George G. Booth, 1919.

269. Ruskin.
Bronze: h. 15 in. Base, l. 11 in., w. 5½ in.
Presented by Mr. George G. Booth, 1919.

No. 292. PAUL MANSHIP
Dancer and Gazelles

270. The Wonder of Motherhood.

Bronze: h. 26 in. Base, l. 13½ in., w. 9½ in.

Presented by Mr. George G. Booth, 1919.

271. The Wooing of the Centaur.

Bronze: h. 20 in. Base, diameter 10 in.

Presented by Mr. George G. Booth, 1919.

BORGLUM, SOLON HANNIBAL. A. N. A. 1868- ——.

272. Blizzard.

Bronze: h. 5¾ in. Base, l. 9½ in., w. 5⅞ in.

Presented by Mr. Ralph H. Booth, 1916.

273. Bucking Broncho.

Bronze: h. 19¼ in. Base, l. 8 in., w. 6½ in.

Presented by Mr. Ralph H. Booth, 1916.

274. Horse Tamed.

Bronze: h. 5¾ in. Base, l. 11⅝ in., w. 3⅝ in.

Presented by Mr. Ralph H. Booth, 1916.

275. Intelligent Broncho.

Bronze: h. 20¾ in. Base, l. 12 in., w. 7¼ in.

Presented by Mr. Ralph H. Booth, 1916.

276. Lassoing Wild Horses.

Bronze: h. 30 in. Base, l. 25 in., w. 15 in.

Presented by Mr. Ralph H. Booth, 1916.

277. Snowdrift.

Bronze: h. 10⅜ in. Base, l. 9¾ in., w. 4⅜ in.

Presented by Mr. Ralph H. Booth, 1916.

BOUCHER, JEAN. French.

278. Fra Angelico.

Bronze: h. 26 in. Base, l. 7½ in., w. 6 in.

Presented by Mr. George G. Booth, 1919.

CHAMBERLIN, F. TOLLES. 1873- ——.

279. The Cup Bearer.

Bronze: h. 24½ in. Base, l. 6½ in., w. 7 in.

Presented by Mr. George G. Booth, 1919.

EBERLE, ABASTENIA ST. LEGER. 1878- ——.

280. Ragtime.

Bronze: h. 11½ in. Base, diameter 5 in.

Presented by Mr. George G. Booth, 1919.

FRASER, JAMES EARLE. N. A. 1876- ——.

281. End of the Trail.

Bronze: h. 45 in. Base, l. 30 in., w. 9 in.

Presented by Mr. George G. Booth, 1919.

Group Exhibit of American Sculpture and Handicraft

FRY, SHERRY EDMUNDSON. A. N. A. 1879- ——.

282. The Spartan Mother.

Bronze: h. 24½ in. Base, 10 in. square.

Presented by Mr. George G. Booth, 1919.

GIRARDET, BERTHE. 1867- ——.

283. "Give Us This Day Our Daily Bread."

Marble: h. 70 in. Base, l. 60 in., w. 45 in.

Presented by Mrs. Grace Whitney Hoff, 1913.

HOFFMAN, MALVINA. 1887- ——.

284. Pavlowa.

Bronze: h. 14 in. Base, l. 5 in., w. 3 in.

Presented by Mr. George G. Booth, 1919.

285. Russian Dancers.

Bronze: h. 10 in. Base, l. 11 in., w. 5½ in.

Presented by Mr. George G. Booth, 1919.

HYATT, ANNA VAUGHN. A. N. A. 1876- ——.

286. Colt.

Bronze: h. 11½ in. Base, l. 8½ in., w. 4½ in.

Presented by Mr. George G. Booth, 1919.

287. Fighting Goats.

Bronze: h. 9½ in. Base, l. 17½ in., w. 6 in.

Presented by Mr. George G. Booth, 1919.

288. Napoli.

Bronze: h. 9¾ in. Base, l. 10½ in., w. 5½ in.

Presented by Mr. George G. Booth, 1919.

KONTI, ISADORE. N. A. 1862- ——.

289. The Genius of Immortality.

Bronze: h. 25 in. Base, l. 11 in., w. 7¼ in.

Presented by Mr. George G. Booth, 1919.

KORBEL, MARIO.

290. Andante.

Bronze: h. 29½ in. Base, l. 43⅜ in., w. 8¾ in.

Loaned by Mr. Ralph H. Booth, 1918.

MANSHIP, PAUL. N. A. 1886- ——.

291. Centaur and Dryad.

Bronze: h. 39¾ in. Base, l. 18⅜ in., w. 11¼ in.

Purchased by popular subscription, 1914.

292. Dancer and Gazelles.

Bronze: h. 32 in. Base, l. 33 in., w. 10 in.

Presented by Mr. George G. Booth, 1919.

293. Little Brother.

Bronze: h. 12½ in. Base, l. 7¼ in., w. 4½ in.

Presented by Mr. George G. Booth, 1919.

No. 297. CONSTANTIN MEUNIER
The Hammerman

294. Playfulness.

Bronze: h. 14 in. Base, l. 9½ in., w. 6½ in.

Presented by Mr. George G. Booth, 1919.

295. The Flight of Night.

Bronze: h. 13 in. Base, 4½ in. square.

Presented by Dr. and Mrs. Walter R. Parker, 1916.

296. The Lute Player.

Bronze: h. 13 in. Base, l. 7 in., w. 6 in.

Presented by Mr. George G. Booth, 1919.

MEUNIER, CONSTANTIN. 1831-1905.

297. The Hammerman.

Bronze: h. 46 in. Base, l. 17 in., w. 19⅝ in.

Purchased by popular subscription, 1914.

298. Shrimp Fisher on Horseback.

Bronze: h. 17 in. Base, l. 13½ in., w. 5 in.

Presented by Mrs. Maurice Black, 1914.

299. The Old Mine Horse.

Bronze: h. 14¼ in. Base, l. 13½ in., w. 5½ in.

Loaned by Mr. D. M. Ferry, Jr.

NADELMAN, ELIE. 1885- ——.

300. Reverie.

Marble: h. 17½ in. Base, l. 11½ in., w. 8½ in.

Purchased from the income of the Yawkey, Bates and Harmon Funds, 1918.

301. Resting Stag.

Bronze: h. 17½ in. Base, l. 21½ in., w. 8½ in.

Purchased from City Appropriation, 1919.

302. Wounded Stag.

Bronze: h. 17½ in. Base, l. 21 in., w. 8½ in.

Purchased from City Appropriation, 1919.

POLASEK, ALBIN. 1879- ——.

303. Aspiration.

Bronze: h. 16 in. Base, l. 13½ in., w. 5¾ in.

Presented by Mr. George G. Booth, 1919.

304. Maternal Love.

Bronze: h. 8½ in. Base, l. 7 in., w. 3 in.

Presented by Mr. George G. Booth, 1919.

ROTH, FREDERICK GEORGE RICHARD. N. A. 1872- ——.

305. Polar Bear.

Marble: h. 19¼ in. Base, l. 24 in., w. 14 in.

Presented by Mr. George G. Booth, 1919.

306. Polar Bears.

Bronze: h. 24 in. Base, diameter 14 in.

Presented by Mr. George G. Booth, 1919.

307. Walking Polar Bear.

Bronze: h. 8 in. Base, l. 11 in., w. 4½ in.

Presented by Mr. George G. Booth, 1919.

No. 300. ELIE NADELMAN
Reverie

SAINT-GAUDENS, AUGUSTUS. N. A. 1848-1907.

308. Amor Caritas.

Bronze Bas-relief: h. 40 in., w. 17 in.

Purchased by popular subscription, 1915.

309. Portrait of Homer Schiff Saint-Gaudens.

Bronze Bas-relief: h. 19¾ in., w. 10 in.

Presented by Mrs. Augustus Saint-Gaudens, 1915.

TROUBETZKOY, PAUL. 1866- ——.

310. Lamb—"How Can You Eat Me."

Bronze: h. 21¾ in. Base, l. 15⅛ in., w. 9¾ in.

Presented by the artist, 1916.

311. Lady Constance Richardson.

Bronze: h. 13⅞ in. Base, l. 7⅞ in., w. 5⅛ in.

Purchased from the General Membership and Donations Fund, 1916.

312. Tolstoy on Horseback.

Bronze: h. 17¾ in. Base, l. 11¼ in., w. 4⅛ in.

Purchased from the General Membership and Donations Fund, 1916.

VONNOH, BESSIE POTTER. A. N. A. 1872- ——.

313. Motherhood.

Bronze: h. 15 in. Base, l. 14½ in., w. 8½ in.

Presented by Mr. and Mrs. Ralph H. Booth, 1920.

WEINMAN, ADOLPH ALEXANDER. N. A.

314. Portrait of Julius Theodore Melchers.

Bronze Bas-relief mounted on marble: h. 55 in., w. 36 in.

WHITNEY, GERTRUDE VANDERBILT.

315. Italian Peasant Head.

Bronze: h. 11 in. Base, 4 in. square.

Presented by Mr. George G. Booth, 1919.

No. 306. FREDERICK G. R. ROTH
Polar Bears

ARTS AND CRAFTS

(CONTEMPORARY)

CERAMICS.

316. Group of BINNS POTTERY.

4 Pieces, American Stoneware or Grès, made by Professor Charles F. Binns, Director of the New York State School of Clayworking and Ceramics at Alfred, New York. Professor Binns began the study of this type of ware about 1903 as a matter of personal interest. Every piece is made and finished throughout by Professor Binns himself, and none is duplicated. The production of stoneware was begun in Flanders in the XVI Century and towards the end of the XIX Century some artist potters in France took up the development of the ware, naming it Grès. The original glazing by salt was not entirely abandoned, but was supplemented by colored and mat glazes. Stoneware clays are more elemental than those used for porcelain. The raw material is not purified and only ordinary manipulations are employed in mixing. Thus stoneware possesses the masculine characteristics, strength and virility, while porcelain displays those of the feminine, delicacy and grace. Stoneware and porcelain are produced by the same essential processes; the ware is once-fired, that is, both body and glaze are matured at one and the same burning, the temperature ranging from 1350 to 1400 degrees Centigrade.

Presented by Mr. George G. Booth, 1919.

317. Group of DURANT POTTERY.

7 Pieces made by the Durant Kilns, established in 1911 at Bedford Village, New York, by Jeanne Durant Rice and Leon Volkmar. It attempts to recreate the beauty of rare examples of the potter's art that have come down from the best periods. The Persian blue, aubergine and Chinese yellow glazes, in which the Durant Kilns have been especially successful, are represented.

Presented by Mr. George G. Booth, 1919.

318. Group of PEWABIC POTTERY.

17 Pieces developed by Mrs. William B. Stratton (Miss Mary Chase Perry) and Horace James Caulkins in Detroit. The product is the result of a series of progressive experiments since 1903, the aim being to produce glazes of a type comparable to the best period of ceramic art.

Loaned by the Pewabic Pottery.

319. PEWABIC POTTERY. (3 Pieces.)

Presented by Mr. Charles L. Freer.

No. 309. AUGUSTUS SAINT-GAUDENS
Homer Schiff Saint-Gaudens

No. 322. *Silver and Gilt Baptismal Font*

Designed by MESSRS. CRAM and FERGUSON, (supervision of FRANK CLEVELAND); silver work executed by JAMES T. WOOLLEY; enamel work by ELIZABETH COPELAND, and models for sculptured portions made by I. KIRCHMAYER.

320. Group of ROBINEAU PORCELAINS.

36 Pieces made by Mrs. Adelaide Alsop Robineau The hard porcelain body thrown on the potter's wheel is of native materials glazed with mat, semi-mat or crystalline glazes and fired at 2400 degrees Fahrenheit. Color glazes are applied in successive heavy coats at a high point of firing, and being extremely sensitive to the condition of the kiln atmosphere, the results are often disappointing, and the really fine pieces are rare. A variety of crystalline vases of great beauty and carved and modeled vases with designs incised or modeled in the paste, two phases of her work in which Mrs. Robineau is preëminent, are represented.

Presented by Mr. George G. Booth, 1919.

ENAMELING

CALDWELL, EDWARD F.

321. Plaque.

H. 7¼ in., w. 4½ in.

Presented by Mr. George G. Booth, 1920.

HAND WROUGHT SILVER.

322. Silver and Gilt Baptismal Font.

Designed by Messrs. Cram and Ferguson, architects of Boston; silver work executed by James T. Woolley, Boston; enamel work by Miss Elizabeth Copeland of Boston; models for sculptured portions made by I. Kirchmayer of Cambridge, and the entire work supervised in every detail by F. E. Cleveland, associate of Cram and Ferguson.

H. 12 in. Base, diameter 5½ in.

Presented by Mr. George G. Booth, 1920.

COPELAND, ELIZABETH.

323. Ciborium

H. 9¾ in. Base, diameter 5 in.

Presented by Mr. George G. Booth, 1919.

324. Box.

L. 7 in., w. 5 in., d. 3½ in.

Presented by Mr. George G. Booth, 1919.

DONALDSON, DOUGLAS.

325. Tea-caddy.

H. 5¾ in. Base, diameter 2½ in.

Presented by Mr. George G. Booth, 1919.

GERMER, GEORGE.

326. Alms-basin.

Diameter 15 in.

Presented by Mr. George G. Booth, 1919.

327. Chalice.

H. 8¼ in. Base, diameter 5 in.

Presented by Mr. George G. Booth, 1919.

KNIGHT, MARY C.

328. Pierced Silver Plate.

Diameter 12½ in.

Presented by Mr. George G. Booth, 1919.

No. 326. GEORGE GERMER
Silver Alms-basin

No. 333. I. KIRCHMAYER
Wood Carving

STONE, ARTHUR J.

329. Vase.

H. 12 in. Base, diameter 3½ in.

Presented by Mr. George G. Booth, 1919.

TIFFANY, LOUIS C. N. A. 1848- ——.

330. Ink Stand.

H. 2⅝ in., diameter 3¾ in.

Presented by Mr. George G. Booth, 1920.

JEWELRY.

331. Carved Ivory Pendant.

Designed by Hugo Robus and executed in the Horace Potter Studios in Cleveland.

Presented by Mr. George G. Booth, 1919.

WOOD CARVINGS.

KIRCHMAYER, I.

332. A Christmas Festival in Heaven.

Oak: h. 66 in., w. 24 in., t. 4 in.

Presented by Mr. George G. Booth, 1919.

333. Model for a Bronze Gate.

H. 35 in., w. 27 in.

Presented by Mr. George G. Booth, 1919.

334. Music.

Oak: h. 30 in. Base, diameter 7 in.

Presented by Mr. George G. Booth, 1919.

335. The Crucifixion.

Mahogany: h. 57¾ in., w. 17 in.

Presented by Mr. George G. Booth, 1919.

336. The Madonna.

Oak: h. 60 in., w. 14 in., t. 7 in.

Presented by Mr. George G. Booth, 1919.

Wood carvings in which the conventions of architectural Gothic sculpture are given a modern vitality in the lifelike interpretation and individuality of the figures.

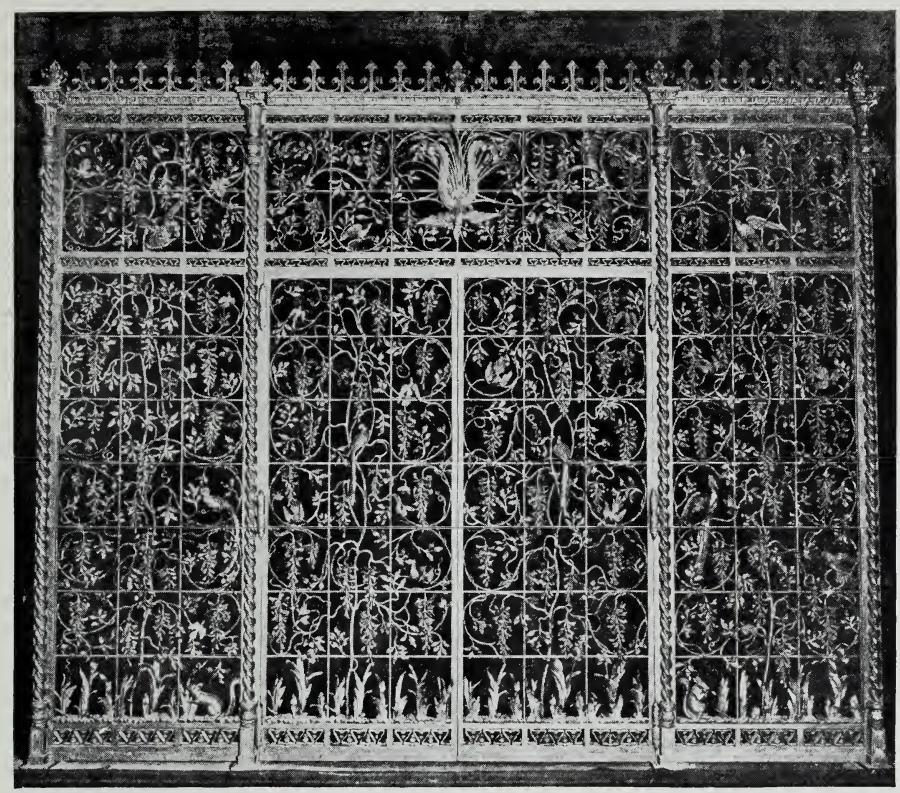
WROUGHT IRON.

337. Wrought Iron Screen.

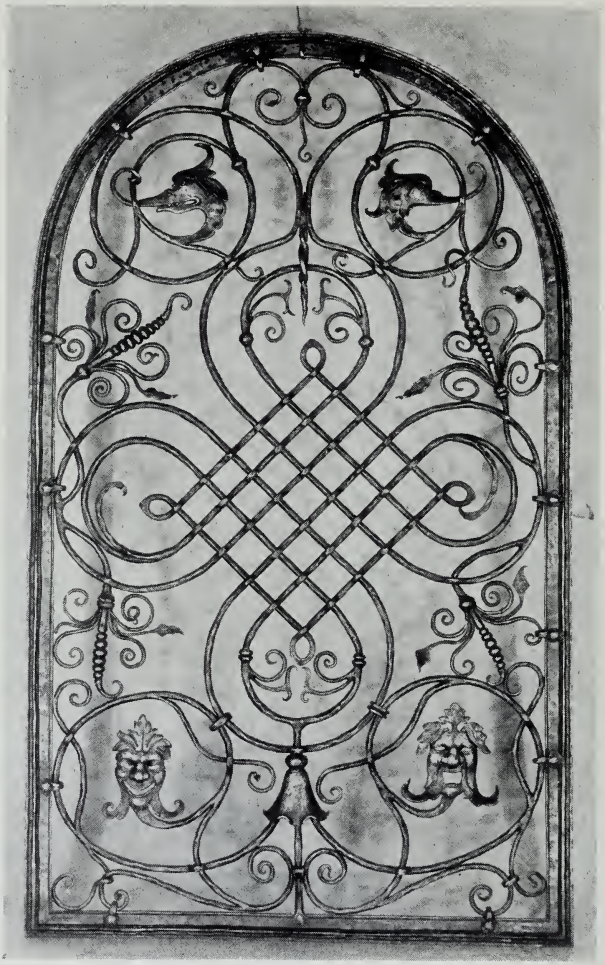
Designed by Thomas Hastings, N. A., and executed by Edward F. Caldwell and Company.

H. 10 ft. 7 in., w. 12 ft.

Presented by Mr. George G. Booth, 1919.



No. 337. *Wrought Iron Screen*
Designed by THOMAS HASTINGS and
executed by EDWARD F. CALDWELL AND COMPANY



No. 341. SAMUEL YELLIN
Wrought Iron Grille

KORALEWSKY, FRANK L.

338. Door Hinges, Locks, Latches, Knockers and other Hardware: 19 Pieces.

Mr. Koralewsky perpetuates in his work the intuitive spirit of the medieval German craftsman, often given to the fantastic translation in iron of folklore.

Presented by Mr. George G. Booth, 1919.

YELLIN, SAMUEL.

339. Door Hinges, Locks, Latches and other Hardware: 13 Pieces.

Mr. Yellin adapts the conventional designs of the ironworker of the Italian and Spanish Renaissance to present-day requirements, always observing the fitness of design to the material.

Presented by Mr. George G. Booth, 1919.

340. Design for a Grating or Screen.

Designed by H. Van Buren Magonigle and executed by Mr. Yellin.

H. 37 in., w. 20 in.

Presented by Mr. George G. Booth, 1919.

341. Grille.

H. 50 in., w. 29½ in.

Presented by Mr. George G. Booth, 1920.

INDEX OF ARTISTS

Page

AGOSTINI, Giovanni Paolo de 15
AGNOLO, Andrea d' 15
ALBANO, Francesco 16
ALLEGRI, Antonio 16
ALMA-TADEMA, Laurenz 92
AUBERT, Ernest Jean 92

(BAGNACAVALLO) 19
BAKER, Ellen Kendall 107
BARBIERI, Giovanni Francesco 19
BARLOW, Myron 107
BARYE, Antoine Louis 156
BEACH, Chester 156
BEAL, Gifford 107
BECKWITH, J. Carroll 108
BELLOWS, George 111
BENSON, Frank W. 111
BERCKHEYDE, Gerrit 44
BERCKHEYDE, Job 44
BIGI, Francesco 20
BINNS POTTERY 175
BISPHAM, Henry C. 111
BOND, Charles A. 111
BONHEUR, Marie Rosa 92
BORGLUM, Gutzon 156
BORGLUM, Solon H. 159
(BORGOGNONE) 83
BOTH, Jan 44
BOUCHER, Francois 83
BOUCHER, Jean 160
BOUGUEREAU, William 92

INDEX—Continued

Page

BREKELENKAM, Quirenus 47
BROWN, John G. 112
BRUEGHEL, Jan, the Elder 68
BUNKER, Dennis 112
BYZANTINE SCHOOL, XIII Century 20

CALDWELL, Edward F. 179
CANALE, Antonio 20
(CANALETTO) 20
CARRACCI, Annibale 23
CASSATT, Mary 112
CHABAS, Maurice 92
CHAMBERLIN, F. Tolles 160
CHASE, William M. 112
CHIALIVIA, Liugi 95
CHURCH, Frederick E. 112
CIMA DA CONEGLIANO, Giovanni Battista 23
(CLAUDE LORRAIN) 83
COHEN, Frederick E. 115
COLE, J. Foxcroft 115
COLEMAN, Charles C. 115
CONELY, William B. 115
COPELAND, Elizabeth 179, 180
CORNETO, Monaldus da 24
(CORREGGIO) 24
COURTOIS, Jacques 83
COUSE, E. Irving 116
CRAM and FERGUSON, Messrs 179
CUYP, Albert 47

DABO, Leon S. 116
DABO, Theodore Scott 116

INDEX—Continued

Page

DEARTH, Henry Golden 116
DENNIS, J. M. 116
DEWING, Thomas W. 119
DIAZ DE LA PEÑA, Narcisse Virgilio 95
DIETRICH, Christian Wilhelm 67
DIETRICY, Christian Wilhelm 67
DOLCI, Carlo 24
DONALDSON, Douglas 180
DOU, Gerard 47
DUJARDIN, Karel 48
DUPRÉ, Julien 95
DURANT POTTERY 176
DUTCH SCHOOL, XVII Century 48

EATON, Charles H. 119
EBERLE, Abastenia St. Leger 160
(EL GRECO) 87
ENGELBRECHTSEN, Cornelius 51

FIORENTINO, Pier Francesco 27
FISHER, William Mark 119
FITZGERALD, Harrington 119
FLEMISH SCHOOL, XV Century 68
(FRANCIABIGIO) 20
FRASER, James Earle 160
FRIESEKE, Frederick C. 120
FRY, Sherry E. 163

GALLISON, Henry H. 120
GAMBLE, Roy C. 120
GARBER, Daniel 120
(GAROFALO) 27
GAY, W. Allan 123

INDEX—Continued

Page

GELLÉE, Claude 84
GERMER, George E. 180
(GIAMPIETRINO) 27
GIES, Joseph W. 123
GINANNESCHI, Emilia J. 95
GIORDANO, Luca 27
GIRARDET, Berthe 163
GOES, Hugo van der 68
GOYEN, Jan van 51
GRAVESANDE, Charles Storm Van's 95
GROVER, Oliver Dennett 123
GRUPPE, Charles P. 123
GUARDI, Francesco 27
(GUERCINO) 28

HARRISON, Birge 124
HARTMAN, Sidney K. 124
HASSAM, Childe 124
HASTINGS, Thomas 184
HAWEIS, Stephen 124
HAWTHORNE, Charles 127
HENRI, Robert 127
HERMANN, Hans 96
HEUSCH, William de 51
HILL, Thomas 128
HOBBEMA, Meindert 52
HOFFMAN, Malvina 163
HOOCH, Peter de 52
HOPKIN, Robert 128
HOPPNER, John 79
HUNT, William Morris 131

INDEX—Continued

Page

HYATT, Anna Vaughn 163

ISABEY, Eugène L. G. 96
ISHAM, Samuel 131
ISRAELS, Josef 96
ITALIAN SCHOOL 28
ITALIAN (NORTH) SCHOOL 28
IVES, Lewis T. 131
IWILL, M. J. 99

JARDIN, Karel du 52

KENDALL, William Sergeant 131
KESSEL, Jan van 52
KIRCHMAYER, I. 179, 183
KNIGHT, Mary C. 180
KONTI, Isidore 164
KOOPMAN, Augustus 132
KORALEWSKY, Frank L. 187
KORBEL, Mario 164
KROLL, Leon 132
KRYZANOWSKY, Roman 132

LaTOUCHE, Gaston 99
LESSORE, Jules 99
LEVER, Hayley 132
LIE, Jonas 135
LIEB, Michael 99
(LORRAIN, Claude) 84
LUNDENS, Gerrit 52

MACKNIGHT, Dodge 135
MAGONIGLE, H. Van Buren 187
MANCINI, Antonio 100

INDEX—Continued

Page

MANSHIP, Paul....164
MARATTA, Carlo.... 31
MASSYS, Quentin.... 71
MASTER OF THE SAN MINIATO ALTAR-PIECE, The.... 31
MELCHERS, Gari....135
METCALF, Willard L....136
MEUNIER, Constantin....167
MILLER, Richard....136
MILLET, Francis D....139
(MUNKACSY, Mihály de)....100
MURILLO, Bartolomé Estéban.... 87
MURPHY, J. Francis....139
MYLNE, William....139

NADELMAN, Elie....167
NAKAGAWA, Hachiro....100
NEEFFS, Peter, the Elder.... 71
NEER, Aert van der.... 55
NEWELL, George G....139
NOURSE, Elizabeth....139
NUZI, Alegretto.... 32

OLINSKY, Ivan....140
OWEN, William.... 79

PANINI, Giovanni Paolo.... 35
PATINIR, Joachim.... 71
PAULUS, Francis Petrus....140
PEALE, Rembrandt....140
PEDRINI, Giovanni.... 35
PERELMA, Ossip....100
PERRAULT, Léon Bazile....100

INDEX—Continued

Page

PEWABIC POTTERY 176
PICKNELL, G. W. 140
PITTS, Lendall 143
POEL, Egbert van der 55
POELEMBURG, Cornelius 55
POLASEK, Albin 168
PUTZ, Leo 103

RAMENGHI, Bartolommeo 36
REDFIELD, Edward 143
REHN, F. K. M. 143
REID, Robert 143
(REMBRANDT) 56
RENI, Guido 39
REYMERSWALE, Marinus van 72
REYNOLDS, Sir Joshua 79
RIBERA, Jusepe de 91
RICCI, Pietro 39
RICHARDS, Samuel 144
ROBINEAU PORCELAINS 179
ROBUS, Hugo 183
ROLSHOVEN, Julius 144
RONNER, Henrietta 103
ROOS, Philip 56
(ROSA da TIVOLI) 56
ROSS, Isabel 144
ROTH, Frederick G. R. 168
RUBENS, Peter Paul 72
RUYSDAEL, Solomon van 56
RYN, Rembrandt Harmensz van 56

SACCHI, Andrea 39
SAFTLEVEN, Herman, the Younger 59

INDEX—Continued

Page

SAINT-GAUDENS, Augustus 171
SALVI, Giovanni Battista 40
SANO di PIETRO 40
(SARTO, Andrea del) 43
(SASSOFERRATO) 43
SCHREYER, Adolph 103
SEYFFERT, Leopold 144
SHIRLAW, Walter 144
SMITH, F. Hopkinson 147
SONNTAG, William L. 147
(SPAGNOLETTO, Lo) 91
SPENCER, Robert 148
STANLEY, John M. 148
STEEN, Jan 59
STEENWYCK, Hendrick van, the Younger 75
STERNE, Maurice 148
STONE, Arthur J. 183
SWIFT, Ivan 148

TENIERS, David, the Younger 75
THEOTOCOPULI, Domenico 91
TIFFANY, Louis C. 183
TISI, Benvenuto 43
(TITIAN) 43
TIZIANO, Vecellio 43
TROUBETZKOY, Paul 171
TROYON, Constant 103
TRYON, Dwight William 151
TWACHTMAN, John H. 151

VAN MARCKE, Émile 104
VELDE, Adrian van der 60

INDEX—Continued

Page

VELDE, William van der 60
VERBOOM, Adrian 60
VERNET, Claude Josef 84
VLIEGER, Simon de 63
VLIET, Hendrick van 63
VONNOH, Bessie Potter 171
VOORT, Cornelius van der 63
VOS, Cornelius de 76

WALTENSPERGER, Charles 151
WEINMAN, Adolph A. 172
WEIR, J. Alden 152
WERFF, Peter van der 64
WEST, Benjamin 152
WEX, Wilhelm 104
WHISTLER, James A. M. 155
WHITNEY, Gertrude V. 172
WICKENDEN, Robert J. 155
WILSON, Richard 80
WITTE, Emanuel de 64
WOODBURY, Charles H. 155
WOOLLEY, James T. 179
WOUVERMANN, Philip 64
WYANT, Alexander 155
WYNANTS, Jan 64

YELLIN, Samuel 187
YOSHIDA, Hiroshi 104

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